

**A Comparative Study of Thomas Jefferson's Travels to England and Their  
Influences on Monticello**

**Honors Thesis**

**Presented to the College of Agriculture and Life Sciences, Landscape Studies program  
area of Cornell University**

**In partial fulfillment of the Requirements for the  
Research Honors Program**

**By**

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**Peter Trowbridge**



A handwritten signature in cursive script, reading "Th Jefferson". The signature is written in dark ink on a plain white background. The letters are fluid and connected, with a prominent initial "T" and a long, sweeping "J".

Fig A. Jefferson's Signature

When a man has in his youth dreamed of a house, and has diligently clung to the realization of it, has lived in that house nearly every one of all his subsequent fifty-six years, and dies there one of the immortals of his country and one of the political philosophers of all time, and the nation, grateful for what he has done there, makes his home a patriotic shrine, the history of such a house is largely the history of the life of the man who lived there. The story of the one is so bound up in the story of the other that the two are one. It is so with Jefferson and Monticello.

-Jefferson and Monticello  
*PAUL WILSTACH<sup>1</sup>*

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(pg.1)



- i. Acknowledgement
- ii. Illustrations Cited
- iii. Abstract
- iv. Image Analysis Key

# C O N T E N T S

## I. Introduction

### *England Travels April 2 to 14, 1786:*

Chiswick, Hampton Court, Twickenham

## III. Esther-Place, Claremont, Paynshill (Painshill), Woburn

## IV. Caversham, Wotton, Stowe

## V. Leasowes, Hagley, Blenheim & Palace

## VI. Enfield Chase, Moor Park, and Kew

Conclusion

Bibliography

# ACKNOWLEDGEMENTS

I would like to acknowledge and thank Peter Trowbridge, my advisor and mentor, for all of his help on this project. Without his depth of knowledge and guidance the project would have never been possible. I would also like to thank the teachers of the Cornell University Landscape Architecture Department because without their inspiration and teaching I would not have had the passion or the determination to follow through with a project of this magnitude. I would also like to extend thanks to my family for their support throughout my college career, as well as, the numerous revisions my mother made to this document, the guidance of my father, and the so called 'moral support' from my youngest brother. I would like to thank my friends Tyler Jacobs, and Brady Rice for listening to my constant babble about the project, and my girlfriend, Elyse Winer, who gave me continuous encouragement and mental support while in the depths of this paper.

Dedicated in Loving Memory of,  
*Penny Micsak* 6/20/98-1/26/06

# ILLUSTRATIONS

*Fig. A.* Baron, Robert C. The Garden And Farm Books Of Thomas Jefferson. Golden, Colorado:

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**Fig. 1.** <http://en.wikipedia.org/wiki/Chiswick>

**\*\*Please Note:** The map found in this website was used throughout the first 3 Chapters.  
So, when a [www.wikipedia.com](http://www.wikipedia.com) is listed it is the map from this website.

**Fig. 2.** [www.local.live.com](http://www.local.live.com) (Search England)

**Fig. 3.** [www.wikipedia.com](http://www.wikipedia.com) (Search Chiswick and Monticello Images)

**Fig. 4.** [www.local.live.com](http://www.local.live.com)

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**Fig. 6.** [www.wikipedia.com](http://www.wikipedia.com) (Search Chiswick and Monticello Images)

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**Fig. 14.** Wilson, 37

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**Fig. 20.** <http://en.wikipedia.org/wiki/Image:HamptonCourtGardens2.jpg>

**Fig. 21.** <http://en.wikipedia.org/wiki/Image:HamptonCourtGardens3.jpg>

**Fig. 22.** REMOVED

**Fig. 23.** [www.wikipedia.com](http://www.wikipedia.com)

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**Fig. 26.** [www.monticello.org/grove.html](http://www.monticello.org/grove.html)

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**Fig. 28.** [www.castle.uk.net/castle\\_lists\\_south/176/wayneflete.htm](http://www.castle.uk.net/castle_lists_south/176/wayneflete.htm)

**Fig. 29.** [www.local.live.com](http://www.local.live.com)

**Fig. 30.** [www.wikipedia.com](http://www.wikipedia.com)

**Fig. 31.** [www.local.live.com](http://www.local.live.com)

**Fig. 32.** [www.georgianindex.net/Prn-Charlotte/claremont.htm](http://www.georgianindex.net/Prn-Charlotte/claremont.htm)

**Fig. 33.** [www.nationaltrust.org.uk/main/w-vh/w-visits/w-findaplace/w-claremontlandscapegarden/](http://www.nationaltrust.org.uk/main/w-vh/w-visits/w-findaplace/w-claremontlandscapegarden/)

**Fig. 34.** [www.nationaltrust.org.uk/main/w-vh/w-visits/w-findaplace/w-claremontlandscapegarden/](http://www.nationaltrust.org.uk/main/w-vh/w-visits/w-findaplace/w-claremontlandscapegarden/)

**Fig. 35.** [www.nationaltrust.org.uk/main/w-vh/w-visits/w-findaplace/w-claremontlandscapegarden/](http://www.nationaltrust.org.uk/main/w-vh/w-visits/w-findaplace/w-claremontlandscapegarden/)

**Fig. 36.** [http://www.bbc.co.uk/legacies/heritage/england/teesside/images/article/teesside\\_article01\\_body01.jpg](http://www.bbc.co.uk/legacies/heritage/england/teesside/images/article/teesside_article01_body01.jpg)

**Fig. 37.** [www.monticello.org](http://www.monticello.org)

**Fig. 38.** [www.local.live.com](http://www.local.live.com)

**Fig. 39.** [www.gardensvisit.com/t/c3s3.html](http://www.gardensvisit.com/t/c3s3.html)

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**Fig. 41.** [www.local.live.com](http://www.local.live.com)

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**Fig. 46.** <http://cmsen.eghn.org/painshill-fotgalerie>

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- Fig. 65.** [www.nationaltrust.org.uk/main/w-vh/w-visils/n-findaplace/w-stowegardens/w-stowegardens-photo-gallery.htm](http://www.nationaltrust.org.uk/main/w-vh/w-visils/n-findaplace/w-stowegardens/w-stowegardens-photo-gallery.htm)
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- Fig. 67.** [www.nationaltrust.org.uk/main/w-vh/w-visils/n-findaplace/w-stowegardens/w-stowegardens-photo-gallery.htm](http://www.nationaltrust.org.uk/main/w-vh/w-visils/n-findaplace/w-stowegardens/w-stowegardens-photo-gallery.htm)
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**Fig. 75.** [www.local.live.com](http://www.local.live.com)

**Fig. 76.** <http://koti.welho.com/rhurma11/linnat2004/hagley.jpg>

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**Fig. 78.** [www.local.live.com](http://www.local.live.com)

**Fig. 79.** [www.local.live.com](http://www.local.live.com)

**Fig. 80.** [www.local.live.com](http://www.local.live.com)

**Fig. 81 .** [http://www.craft-shows.co.uk/shows/Oxfordshire\\_Craft\\_Show/venue/Blenheim\\_Palace/](http://www.craft-shows.co.uk/shows/Oxfordshire_Craft_Show/venue/Blenheim_Palace/)

**Fig. 82.** <http://www.blenheimpalace.com/palacepg/thepalac.htm>

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# ABSTRACT

## **A Comparative Study of Thomas Jefferson's Travels to England and Their Influences on Monticello**

Robert V. Micsak II

Under the Supervision of Peter Trowbridge  
Department of Landscape Architecture

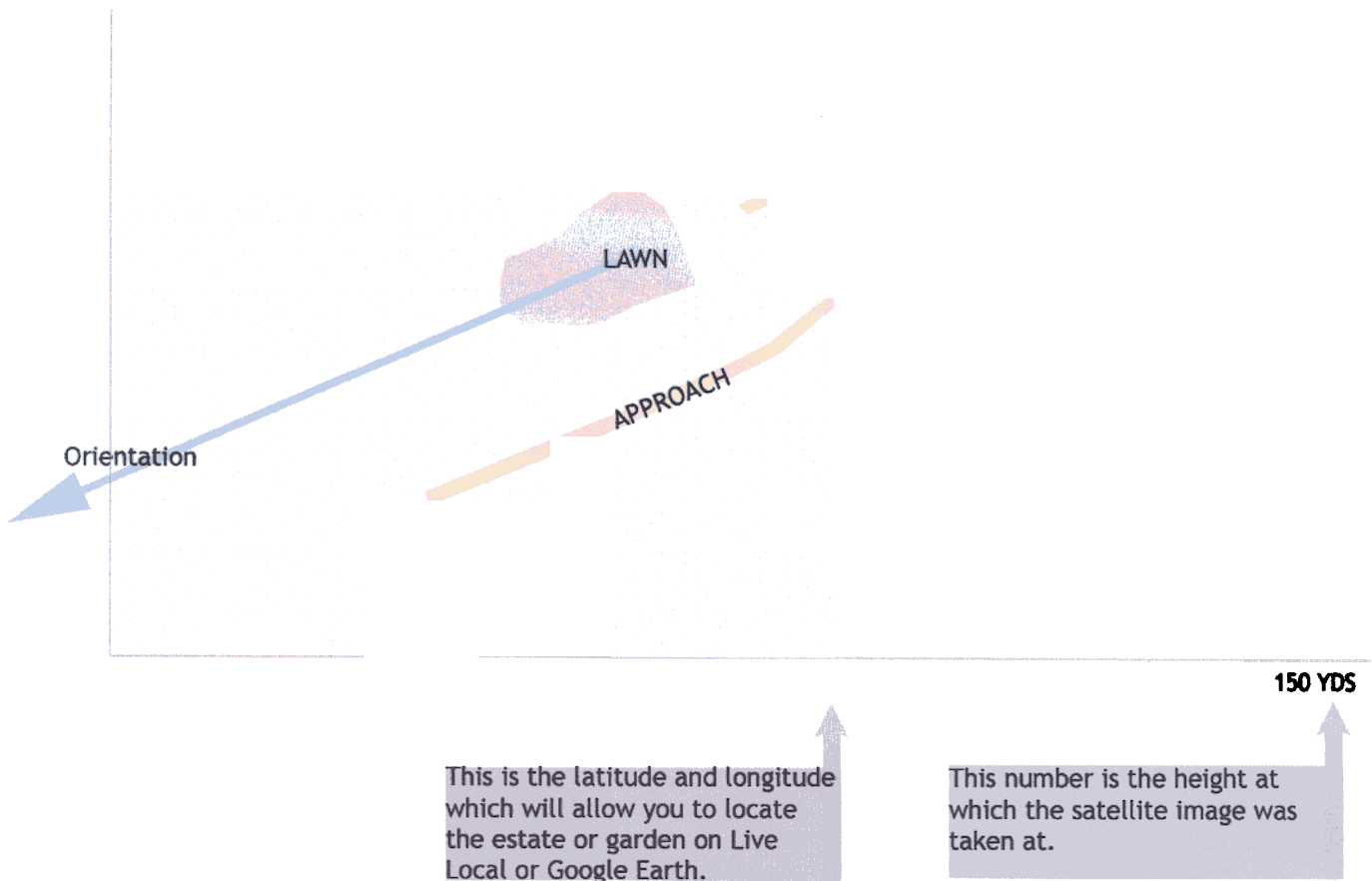
Monticello, located in the city of Charlottesville, Virginia, was the estate home of the third President of the United States, Thomas Jefferson. It is also said to be one of the finest surviving examples of the English Garden Landscape in America, while also establishing the Standard American landscape style. Thomas Jefferson manipulated the landscape in conjunction with architecture years before Frederick Law Olmsted coined

the term landscape architect. Monticello was influenced in many different aspects of architecture and landscape architecture from France, England, and Italy. A detailed analysis of his one-month journey throughout England reveals the influences of each estate on his classic English landscape garden tour. In 1786, Thomas Jefferson made sixteen stops throughout the United Kingdom, and by tracing and analyzing his steps, the thesis bridges the gap that exists regarding the current verbal and visual analysis of the English influence on Monticello. These stops included, Chiswick, Hampton Court, Twickenham, Esher-Place, Claremont, Painshill, Lord Loughborough's Woburn Farm, Caversham, Wotton, Stowe, Leasowes, Hagley, Blenheim Palace, Enfield Chase, Moor Park, and Kew. The exploration of each park, estate, or garden using satellite images, photographs, photographic manipulation, and literature searches are used to reveal the visual similarities, differences, existing landscape forms and influences of English estates and gardens upon Monticello. Although there have been many articles, books, theses, and lectures written on the landscape of Jefferson's Monticello, combining these with the visual analysis performed in this thesis provides the reader with a clearer understanding of the specific English influences on Monticello.

## IMAGE ANALYSIS KEY

**NAME OF SITE**

The gray will show an image and there will be an analysis overlaid for each estate.



Introduction

# CHAPTER I

"No occupation is so delightful to me as the culture of the earth, and no culture comparable to that of the garden...But though an old man, I am but a young gardener."<sup>2</sup>

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<sup>2</sup> Jefferson to Charles W. Peale, August 20, 1811. Lipscomb.

Andrew A. and Albert Ellery Bergh, ed. The Writings of Thomas Jefferson, Volume 13. Washington D.C.: Issued under the auspices of the Thomas Jefferson Memorial Association of the United States, 1903-04. (p. 79)

## THESIS INTRODUCTION

To preface the introduction of the thesis requires a discussion of a trip I made before entering university. The interest for my thesis arose on my travels with my father through Virginia with the final destination of Thomas Jefferson's Monticello. Having grown up in Colorado the opportunity to explore the great estates and villas of the east was very limited.

My father was formally trained in the academic world to be a landscape architect and, while I did not know it at the time, the profession seemed to suit me. However, it was not until I arrived at the beautiful grounds and the home of the former president Thomas Jefferson did the spark of interest to explore the field of landscape architecture occur. That visit to Charlottesville, Virginia had such great influence on me that some of

my earliest and most primitive drawings in my portfolio for application to Cornell University were based directly from my visual experience and excitement during the visit. Not even until late in my junior year did I realize that writing a thesis on Monticello would not only be extremely interesting, but scholastically come full circle to explore the estate from a research standpoint with many more years of experience and a landscape architecture education now behind me. My travels to Rome, Italy also directed the interest in my thesis because of the Italian architecture and landscape forms that had such great influence on Thomas Jefferson while he traveled through the countryside.

It is at this point where I wish to explain in brief detail the focus and extent of this thesis so an understanding of the research emphasis, methods, and results can be explored. Thomas Jefferson manipulated the landscape in conjunction with architecture years before Frederick Law Olmsted coined the term landscape architecture. Monticello, Jefferson's home, is one of the greatest examples of a classic English Landscape garden in America. It also established the standard American landscape style. In 1786, Thomas Jefferson made sixteen stops throughout the United Kingdom, and by tracing and analyzing his steps, the thesis bridges the gap that exists between current verbal and visual analysis of the English influence on Monticello. These stops included, Chiswick, Hampton Court, Twickenham, Esher-Place, Claremont, Painshill, Lord Loughborough's Woburn Farm, Caversham, Wotton, Stowe, Leasowes, Hagley, Blenheim Palace, Enfield Chase, Moor Park, and Kew. The exploration of each park, estate, or garden using satellite images, photographs, photographic manipulation, and literature searches are used to reveal the visual similarities, differences, existing landscape forms and influences upon Monticello. Although there have been many articles, books, theses, and lectures written

on the landscape of Jefferson's Monticello, combining these with the visual analysis performed in this thesis can provide the reader with a clearer understanding of the specific English influences on Monticello.

This becomes important because, according to Jefferson, he did not repeat descriptions from the design books that he had read. One source of many of Jefferson's influence came from a book written by a man named Thomas Whatley entitled, "*Observations on Modern Gardening*." The descriptions in this book are dense and hard to understand. While abroad, Jefferson's traveling partner, John Adams, made notes that were mainly historical, but Jefferson's notes directly related to his Monticello. Besides the notes, he sketched four images in the entire three weeks he was in England, and those three weeks had the greatest influence on the future of the landscape at Monticello.

The house was built in 1780 when Jefferson returned to the states. Most of the landscape was either to be built or re-built. As a result, his travels through the United Kingdom had great influence on the final design on Monticello.

With some of this research I hope those who are as excited and amazed as I by Monticello will find a greater satisfaction and understanding of that estate. I intend to reach an audience that is interested in Monticello, and classic American landscape architecture at a higher level of education in the design profession (architecture, art, landscape architecture), *as well as*, a general audience who wish to explore Monticello or design from a simple visual standpoint. The thesis is intended to educate an audience who may have an interest in understanding the landscape of Monticello, but cannot understand the complex design vocabulary found in books similar to those written by Thomas Whatley. However, with visual analysis performed in this thesis one can



understand more completely the design and influences that shaped it. I hope that those who have a similar interest to explore one of the greatest English influenced American landscapes of our time, and who wish to learn more about Monticello from a landscape architecture perspective, will find this thesis engaging.

All that said, there are still influences that are unclear and speculated and maybe another student in the future can expand upon my explorations. There are also a few of the 1786 English villas or parks that are no longer in existence today. Many of the influences from these parks will not be known or cannot be known. I am also curious to know that even with all the books and websites that I have examined if there may be someone exploring the same topic. It is my hope that the design history of Monticello might be re-written due to this unique research.

Chiswick,  
Twickenham,  
Hampton Court

## CHAPTER II

On April 2, 1786, Thomas Jefferson and John Adam's travels through England to visit some of the greatest gardens of their time began. The initial stops his coach made were Chiswick, Twickenham, and Hampton Court, which sets on the North side of the Thames and Woburn Old Farm on the south side.<sup>3</sup>

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<sup>3</sup> Shackleford, George Green. Thomas Jefferson's Travels in Europe, 1784-1789. Baltimore: John Hopkins University Press, 1995. (pg. 51-52)



**Fig. 1.** (Above) Enlarged map of the London to show Jefferson's travel progression within the city.



**Fig. 2.** (Above) Map of United Kingdom to show Jefferson travel progression through the country.

The first stop Jefferson made in his trip to England, while in Europe was Chiswick, where he visited alone, without Adams.<sup>4</sup> Chiswick is situated in an extensive district of West London with the southern border running along the River Thames. The name “Chiswick” is of Old English meaning “Cheese Farm,” and originates from the riverside meadows and farms that are thought to have supported Duke Meadows up until the 18<sup>th</sup> century.

Chiswick House and Gardens is England's first and one of the finest examples of neo-Palladian architecture set in a beautiful 65-acre estate. Chiswick House and Gardens are considered to be the birthplace of the English landscape movement<sup>5</sup>. The magnificent villa, built by Richard Boyle, 3rd Earl of Burlington, who, a generation earlier, had been the patron of the architects William Kent and Giacomo Leoni. The grounds include an obelisk, temple, amphitheatre, cascade and wilderness, as well as a gateway originally

<sup>4</sup> Shackleford, pg. 51

<sup>5</sup> <http://www.chgt.org.uk>

designed by Inigo Jones in 1621, but not erected until 1738. Jefferson owned many copies of Lenoir's and Kent's work, and although the Palladian style villa stimulated a rage during the 18<sup>th</sup> century, it was in many ways what potentially influenced the design for Monticello. "Jefferson considered that its octagonal dome had an 'ill effect both within and without...and Kent's garden villa showed 'too much artifice,' that one of its two obelisks was 'of very ill effect,' and that the other 'in the middle of a pond' was 'useless'"<sup>6</sup> Although Jefferson never realized the obelisks and *tempietto* that he sketched, he did make the changes to the villa that can be seen in Monticello. Below shows a possible progression of Chiswick's villa that morphed into Jefferson's Monticello (See Fig. 3).



CHISWICK ORIGINAL HOUSE



MANIPULATED



MONTICELLO

Fig. 3. Above is a Photoshop manipulation of how Monticello could have derived from Chiswick

#### The Villa Capra "La Rotunda" near Vicenza

inspires the octagonal domed Palladian villa at Chiswick. However, unlike Palladio's Rotonda, which is symmetrical with all facades identical, the Chiswick House has three different elevations, not semetrical. Also, the Rotonda has a circular hall in the center under the dome whereas Chiswick House has an octagonal central 'saloon.'<sup>7</sup> This is important because it may have also allowed Jefferson to break with the given

<sup>6</sup> Shackleford, pg. 51

<sup>7</sup> <http://www.bluffton.edu/~sullivanm/england/london/chiswick/burlington.html>

architectural style and design into a holistically new style. “In his rejection of the dominant English architectural style there was an unacknowledged effort to discover a building style expressive of the American experience itself, a search that distinguishes Jefferson’s contribution to his country’s architecture”.<sup>8</sup>

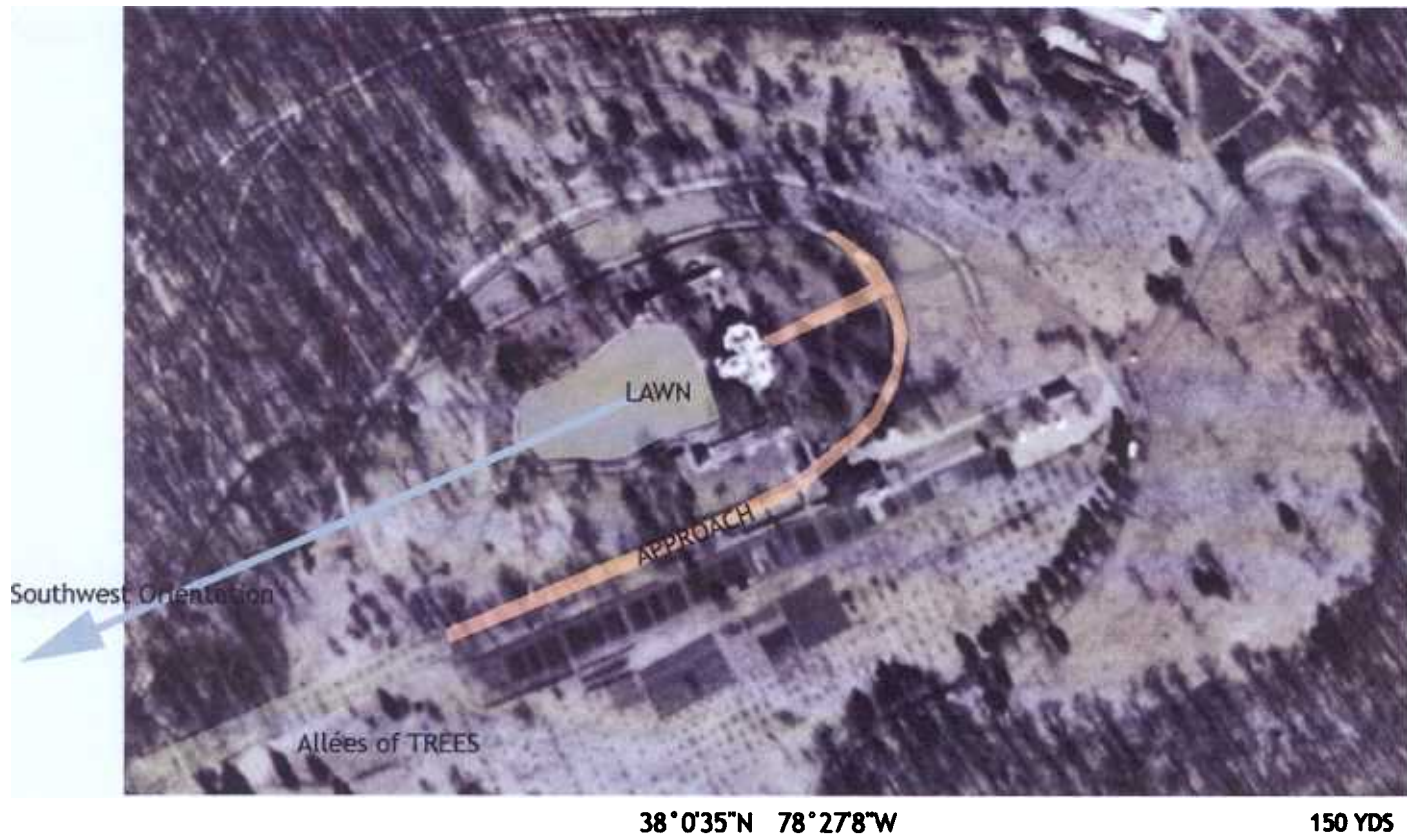
“In Palladio’s villas, Jefferson found the Vincentine’s ideas about domestic architecture thoroughly compatible and adaptable to the self-sufficient agrarian life of the Virginia plantation”.<sup>9</sup> According to the generalized guidelines of the English landscape gardening style elements as discussed in the siting of Monticello, one can see the contrast, surprise, and concealment in the arrival to both estates is very similar. Both homes are also set in a park, with the incorporation of the garden with the countryside, and have Palladian architectural interpretations on an idyllic landscape. And finally, they both have vast sweeps of lawn. Figures 4 and 5 reveal how Jefferson sited Monticello similarly to Chiswick’s House and differently.

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<sup>8</sup> Adams, William Howard. Jefferson’s Monticello. New York, NY: Abbeville Press, 1983. (pg. 23)

<sup>9</sup> Adams, pg. 22

## MONTICELLO

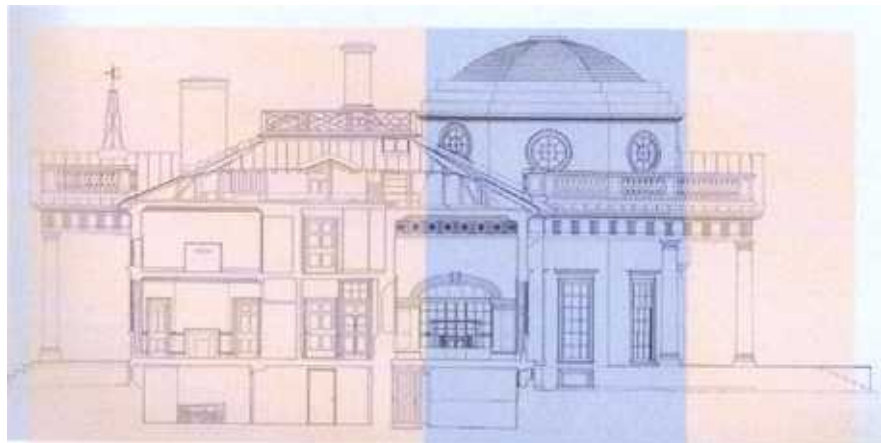


**Fig. 4.** Basic analysis of Monticello: Here you can see the approach, axis, and orientation, as well as, the allees of trees.



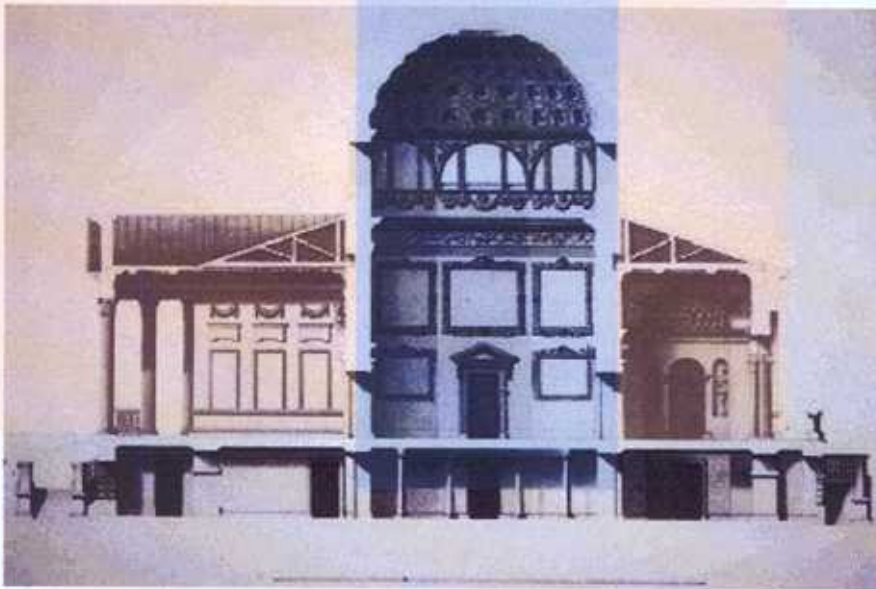


**Fig. 5.** Analysis of Chiswick. Notice it's siting along the river, and its axial orientation.



**MONTICELLO**

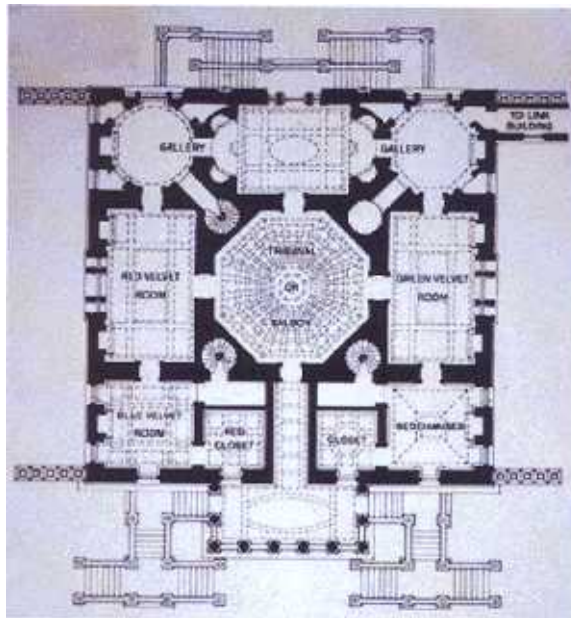
DOME  
AND  
ENTRANCE HALL



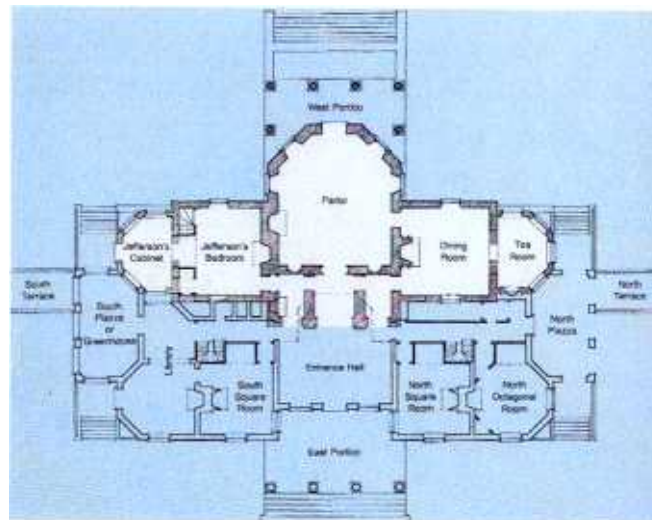
**CHISWICK HOME**

**Fig. 6.** Analysis of the house and the similarities between the entrance, atrium, and backside entrance.





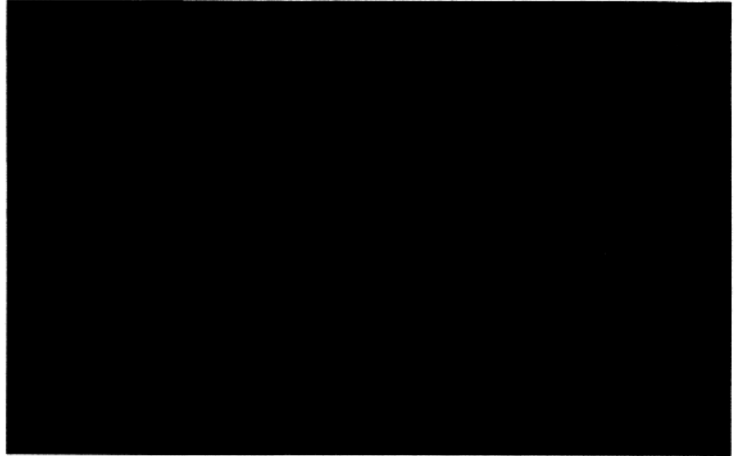
**Fig. 7** The floor plan for Chiswick to compare with that of Monticello's floor plan, below.



**Fig. 8.** The floor plan for Monticello



**Fig. 9.** (Above) Enlarged map of the London to show Jefferson's travel progression within the city.



**Fig. 10.** (Above) Map of United Kingdom to show Jefferson travel progression through the country.

The next stop for Jefferson during his time in England was a visit to Alexander Pope's villa and famous grotto in Twickenham. Twickenham is a suburb in London Borough of Richmond upon Thames, southwest of London. It is now most recognized as the home of the Twickenham Stadium – the headquarters of the Rugby Football Union.

Jefferson, who possessed many copies of Alexander Pope's poems and translations, was pleased to have an opportunity to inspect the poet's three-and-one-half-acre estate on the bank of the Thames.<sup>10</sup> The memory of Alexander Pope endures both in legend and in the printed record of his life and work as poet, letter writer, and satirist.<sup>11</sup> However, in physical terms the only material record existing of his life today aside from his writings is the grotto that he built in the cellars of his villa at Twickenham, and although the villa no longer exists, the grotto can still be visited. Alexander Pope came

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<sup>10</sup> Shackleford, pg. 51

<sup>11</sup> Willson, Anthony Beckles. Garden History, Vol. 26, No. 1. Summer: 1998. (pg. 1)

to Twickenham at age 30, in the spring of 1719. He leased some riverside land owned by the famous Thomas Vernon of which he would begin the construction of his villa.<sup>12</sup>

Although it is believed that Jefferson took very little influence from the Villa or Garden of the Pope for his own Monticello, and his visit was more for pleasure, Jefferson did study the works of Charles Bridgeman and William Kent. Both gentlemen helped Alexander Pope design his gardens with elements of an obelisk, a grotto, an orangery, a vinery, a kitchen garden, a wilderness, and a grove.<sup>13</sup> All these elements are commonly seen throughout many of the works of Bridgeman and Kent, and a few of which can be seen imitated at Monticello. Furthermore, around 1715 Pope had enjoyed the patronage and, being a catholic, the protection of Richard Boyle, 3<sup>rd</sup> Earl of Burlington, whose home Jefferson had just previously visited, Chiswick, which had been the prototype for Monticello.<sup>14</sup> Thus, it is still important to explore some of the details of this villa in depth through pictures, and surviving plans.



Fig. 11. Popes house at Twickenham with a view of the grotto

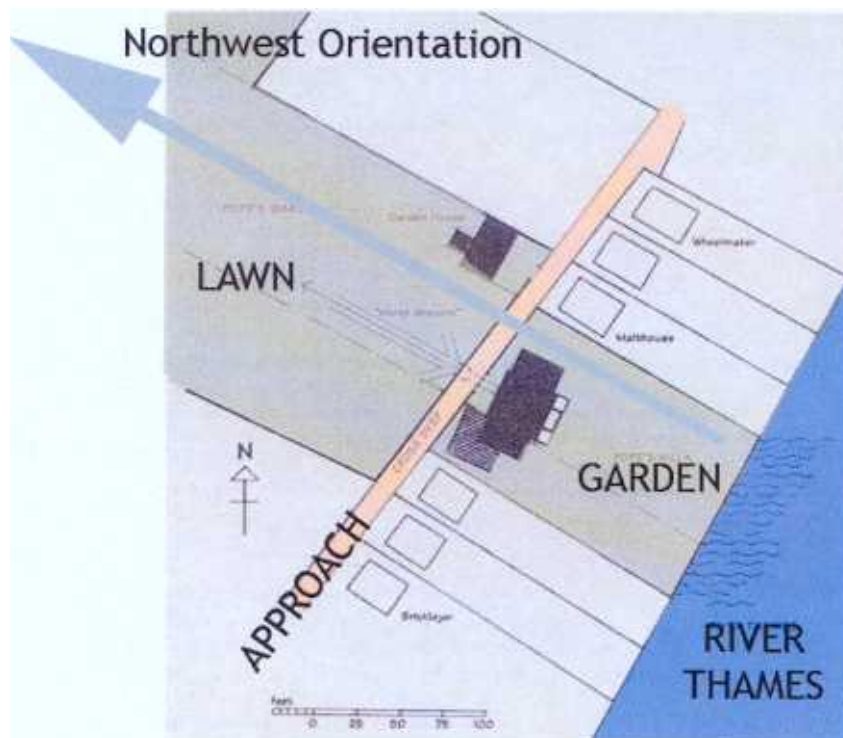
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<sup>12</sup> <http://www.twickenham-museum.org.uk/detail.asp?ContentID=19>

<sup>13</sup> Shackleford, pg. 51

<sup>14</sup> Willson, pg. 32

The siting of the villa is important because in lieu of building a house on the property of Richard Boyle, Pope desired to live in more rural surroundings, farther away from London. Here you can see the overlap with Monticello; however Pope sited his home directly adjacent to the river. And as we know, Jefferson did not. Pope said in regards to the siting of his home, “My Building rises high enough to attract the eye and curiosity from the Passenger from the River, where, upon beholding a Mixture of Beauty and Ruin; he inquires what house is falling, or what Church is rising?”<sup>15</sup> The lowest story of the villa was at the riverside garden, a full floor below the roadway behind. The garden sloped down to the river where there was a low embankment at its edge and an extension into the water which acted as a landing point for visitors.<sup>16</sup>



**Fig. 12.** Reconstructed layout of villa and tunnel relation to Cross Deep and adjoining properties. The inclined pathway from the tunnel is parallel with the main axis of the garden

<sup>15</sup> Sherburn, George. The Correspondence of Alexander Pope II. Oxford: Clarendon, 1956. (pg. 44)

<sup>16</sup> Sherburn, pg. 33

The biggest and only surviving element of the Pope's villa is his famous grotto passageway. Pope selected an eccentric arrangement so that the transition from the house to its main garden was effected not across a terrace but through this tunnel and grotto. This tunnel bridged the design gap that was made by the highway, and served the function as a short journey enjoyed by visitors and an essential introduction to the garden itself, as well as introducing a fad and new design element imitated by John Robartes, later 4<sup>th</sup> Earl of Radnor. Pope suffered the particular inconvenience: the proximity of the road to the river was an inherent disadvantage, and one disadvantage that Jefferson seemed to bridge with Monticello. Regardless, Pope said in a letter to Edward Blount in 1725, "I have put the last hand to my works...happily finishing the subterraneous Way and Grotto."<sup>18</sup>

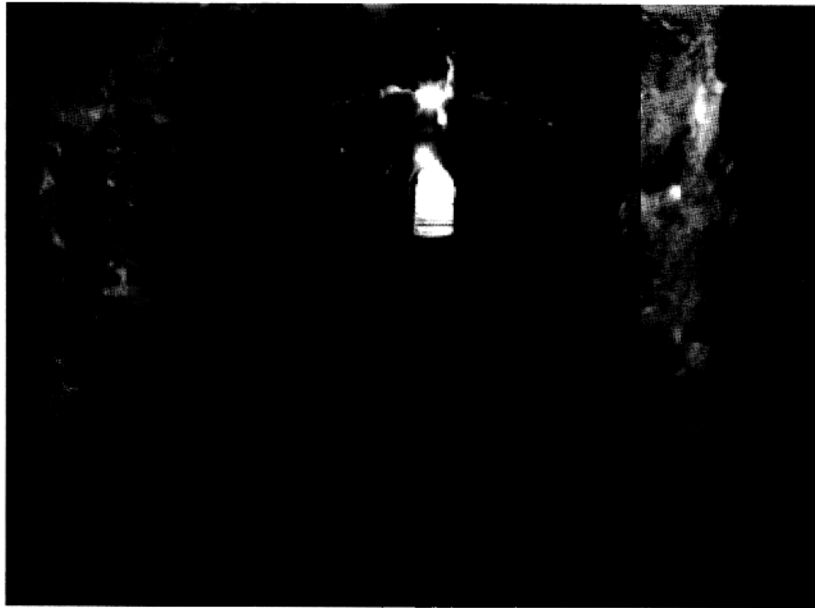


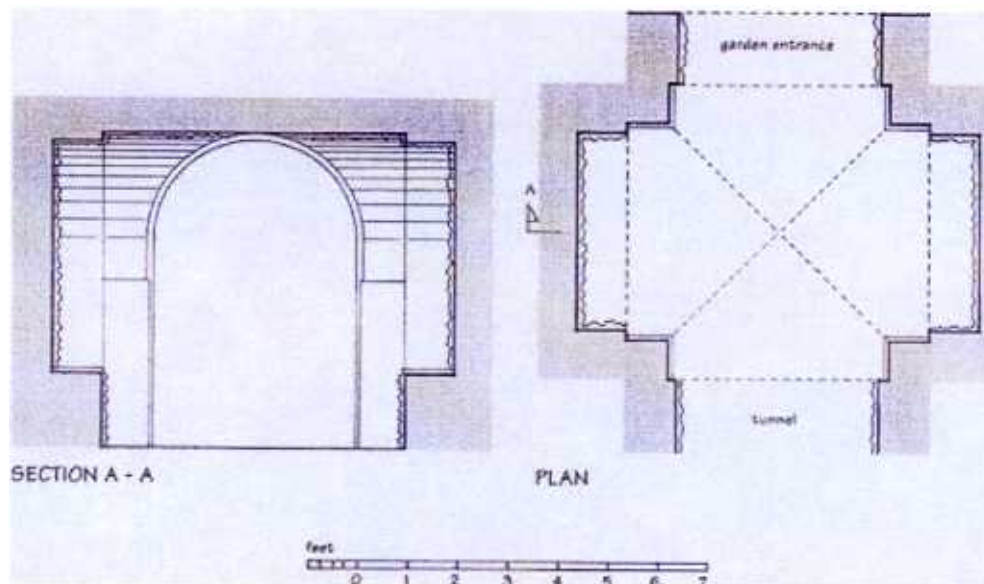
Fig. 13. Picture of passageway and Grotto

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<sup>17</sup> Sherburn, pg. 34

<sup>18</sup> <http://www.twickenham-museum.org.uk/detail.asp?ContentID=19>

The villa was demolished in 1808, and was replaced by a new house and further re-built in 1845; however, much of the Grotto survived and lies beneath various 20<sup>th</sup> century buildings owned by St. James Independent School for Boys. The idea of the grotto focuses on the idea of art imitating nature and is seen as a symbol reflection Pope's life and development as a poet and designer.



**Fig. 14.** Original lobby at the entrance to the garden, at west end of tunnel, as surveyed in 1997





**Fig. 15.** (Above) Enlarged map of the London to show Jefferson's travel progression within the city.



**Fig. 16.** (Above) Map of United Kingdom to show Jefferson travel progression through the country.

Jefferson also went to Hampton Court Palace to see the royal residence from Henry VIII's reign to that of George III. Hampton is a place in the London Borough of Richmond upon Thames. The town is currently the home to Richmond's only senior level Football side, Hampton and Richmond Borough F.C.

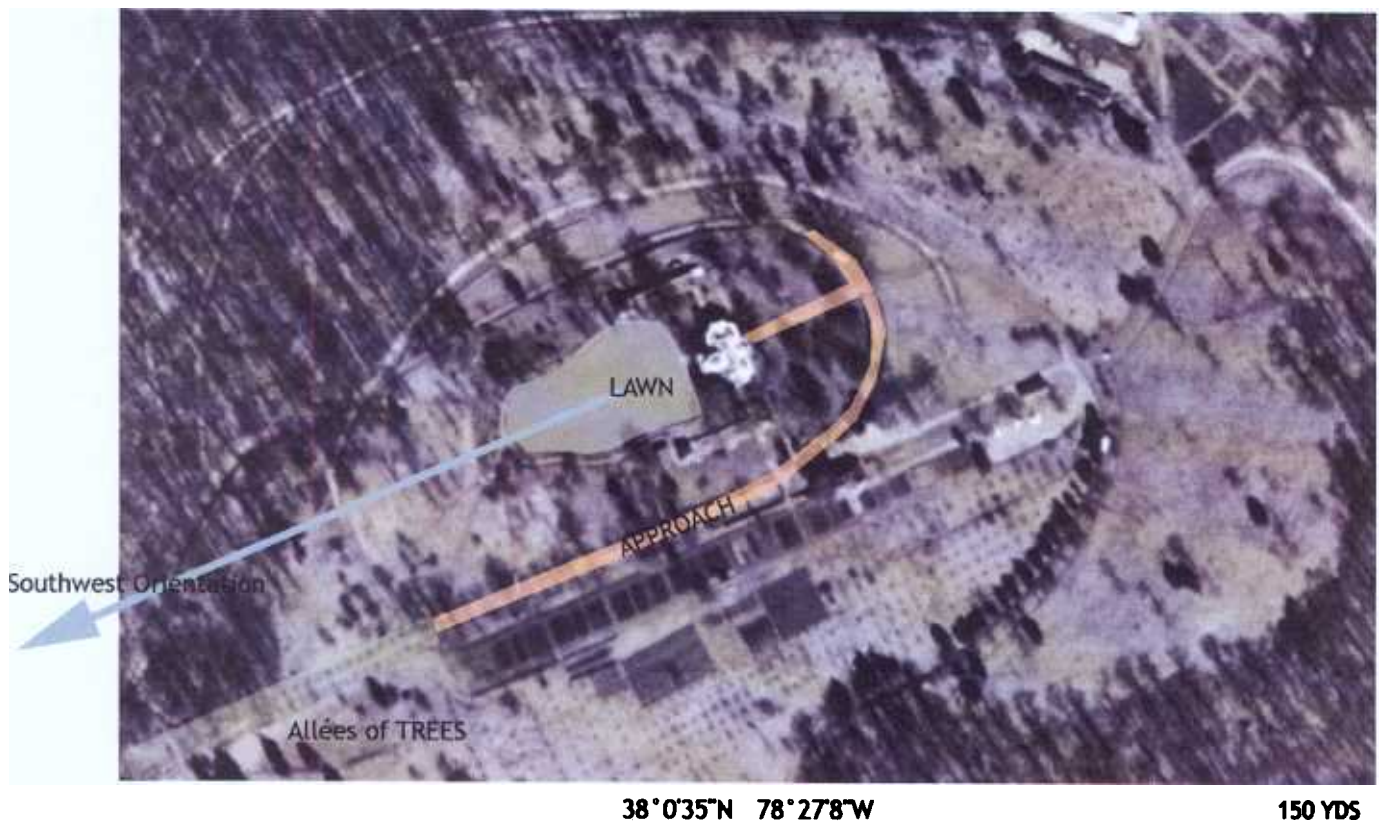
Similar to Chiswick and Alexander Pope's Villa the Palace is situated on the bank of the River Thames. The Court was begun by Cardinal Wolsely in 1515 and given by him to Henry VII in 1526. For nearly 200 years, Hampton Court was at the centre of court life, politics and national history.<sup>19</sup> Henry VIII designed the renaissance garden that was originally made at Hampton Court, in the 1530's. It was later converted to a baroque style garden between 1660 and 1702. As a result, Jefferson was not interested in its Tudor quadrangles, and he did not admire the south wing the *allees*, the parterres, the canals, the fountains, and the topiary, which were in the old-fashioned style of Versailles.<sup>20</sup>

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<sup>19</sup> <http://www.hotels-london-hotel.com/hampton-court/>

<sup>20</sup> Shackleford, pg. 51

## **MONTICELLO**

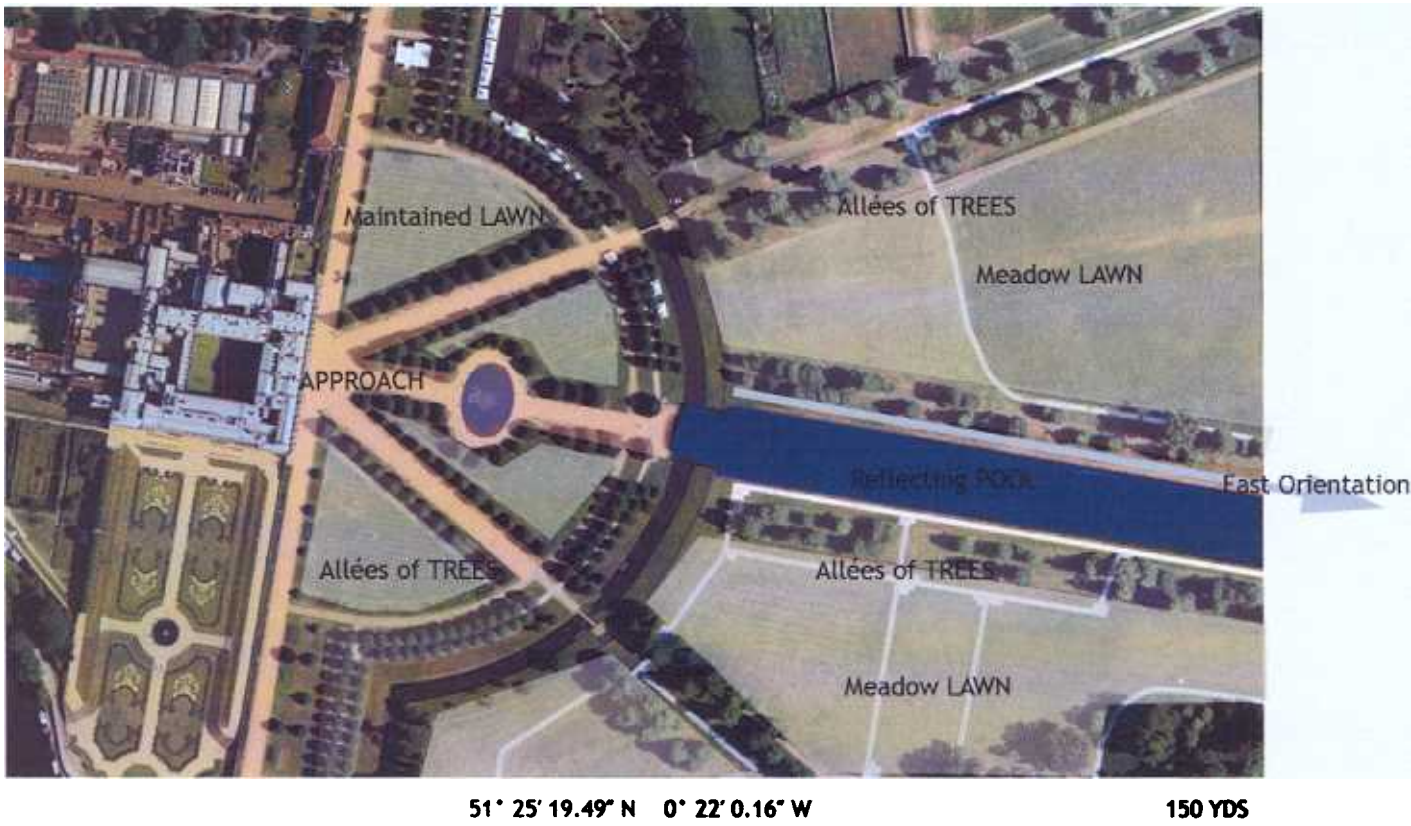


**Fig. 17.** Basic analysis of Monticello: Here you can see the approach, axis, and orientation, as well as, the allees of trees.



**HAMPTON COURT PALACE**

**Northwest Orientation**



**Fig. 18.** An analysis of the Hampton Court Palace. Here you can see the classic formal style gardens.



**Fig. 19.** A broader view of Hampton Court Palace to give you a sense of its vast size and situation with the context of the town.





**Fig. 20.** Pictures of Traditional Baroque Style Gardens



**Fig. 21.** Pictures of more Traditional English Style Gardens, Similar to those seen at Monticello.

Esher Palace,

Claremont,

Painshill,

Lord Loughborough's Woburn

## CHAPTER III

After Jefferson made a satisfactory tour of the villas and landscapes south of the Thames, Adams joined him in the lengthy and for all practical purposes, the serious start of the tour of stately homes and gardens in England. On April 4<sup>th</sup>, 1786 Thomas Jefferson and John Adams began a tour of the great triangle of the English Midlands, whose northern apex was Birmingham and whose western corner was Oxford.<sup>21</sup>

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<sup>21</sup> Shackleford, pg. 52



Fig. 23. (Above) Enlarged map of the London to show Jefferson's travel progression within the city.



Fig. 24. (Above) Map of United Kingdom to show Jefferson travel progression through the country.

The journey began with a pair of rental horses and a postilion. The team of horses and men passed through Richmond, Cobham and Wey Bridge before reaching Esher Place. Esher is a town in the Surrey borough of Elmbridge in South East England near the Mole River, and was originally commandeered in the sixteenth century for Henry VIII of England as a hunting ground.<sup>22</sup> Esher is a confusing area, because there is an Esher Place Mansion, but also, a Claremont Mansion, which will be discussed later. Both estates are in the borough of Esher and the greater area of Surrey, England. However, they are two separate entities.

The first stop Adams and Jefferson made was Esher Place. The Esher Place Estate exchanged hands many times from the 1600's when Jefferson arrived there in 1786. Originally King Henry VIII established the estate, then many more took it over sequentially including King Edward IV, Queen Elizabeth I, Duke of Northumberland

<sup>22</sup> <http://en.wikipedia.org/wiki/Esher>

(protector of England), Richard Drake, Governor Sir Thomas Lynch of Jamaica, and Prime Minister Henry Pelham, who owned the estate when Jefferson visited.<sup>23</sup>

The house and its park occupied about forty-five acres of hilly and bottom land of the Thames Valley. Jefferson's description of how the house is set is:

The house in a bottom near the river. On the other side the ground rises pretty much. The road by which we come to the house forms a dividing line in the middle of the front. On the right are heights, rising one beyond & above another; with clump of trees. On the farthest a temple. A hollow filled up with a clump of trees, the tallest in the bottom, so that the top is quite flat. On the left the grounds descent. Clumps of tress. The clumps on each hand balanced finely. A most lovely mixture of concave and Convex. The garden is of about 45. as. Besides the park which joins. Belongs to Lady Francis Pelham.<sup>24</sup>

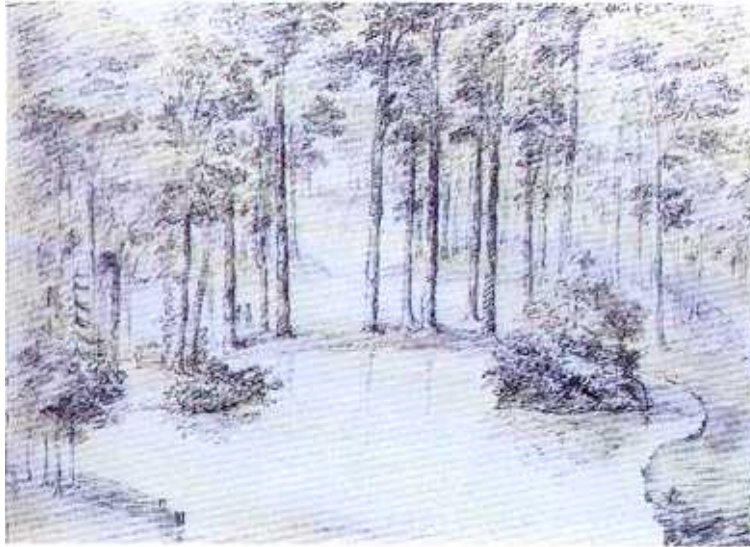
Forty years before Jefferson arrived at this estate and established this description of it, William Kent was the inspiration and landscape architect, shortly followed by Lancelot Brown. Kent's first commission was the Venus at Stowe in 1731. He also did the landscape for Vanbrugh's temple and belvedere at Claremont (discussed in the previous chapter). In 1733, in Stowe, he built the Shell Bridge and had a hand in landscaping and planting the Elysian Fields, and he became so famous that he was asked by Frederick, Prince of Wales, to design a rotunda for Carlton in Pall Mall. Kent also did the landscaping for Henry Pelham at Esher place. Esher Place became a remarkable move away from the still rather formal gardens of the Chiswick House, so that Sir Robinson could write, "there is a new taste in gardening just arisen after Mr. Kent's

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<sup>23</sup> <http://www.waynefletetower.com/book.htm>

<sup>24</sup> Willis, Peter, Hunt, John Dixon. The Genius of the Place, the English Landscape Garden 1620 – 1820. London, United Kingdom: Elek Books LTD, 1975.( pg. 334)

Notion of gardening, viz. to lay them out, and work, without level or line.”<sup>25</sup> And it is also suggested that Kent had had such a profound influence upon Lancelot “Capability” Brown, who was at one point a head gardener at Stowe, that Brown owed all his later success to the example that Kent had given him.



**Fig. 25.** An example of a Woodland Landscape by William Kent  
Circa 1730

Brown had improved the grounds at Esher Place with trees planted in “clumps” that were classically ‘Capability’ Brown. Jefferson thought that these “clumps” were a “most lovely mixture of concave and convex”<sup>26</sup>

According to Thomas Whatley, “The grove at Esher Place was planted by the same masterly hand; but the necessity of accommodating the young plantation to some large trees which grew there before, has confined its variety. The groups are few and small; there was not room for larger or more: ... but the grove winds along the bank of a large river, on

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<sup>25</sup> Quest-Ritson, Charles. *The English Garden, A Social History*. Jaffrey, New Hampshire: David R. Godine, 2003. (pg. 125, 126)

<sup>26</sup> Shackelford, pg. 52



the side at the foot of a very sudden ascent, the upper part of which is covered with wood.”<sup>27</sup>

Accordingly, Jefferson made these connections and designed clumps of trees with groves properly at Monticello. And, in many ways, Whatley was describing what Jefferson would make into the ideal American landscape where “gardens may be made without expense. We have only to cut out the superabundant plants...and that under the constant, beaming, almost vertical sun of Virginia, shade is our Elysium.”<sup>28</sup> Jefferson refined and perfected Whatley’s idea of conforming a plantation to the large trees that grew there before, and Jefferson made the existing forest cleared and thinned, so that young trees, shrubs, and herbaceous flowers planted, and vistas, glades, and thickets could suggest the ‘picturesque wood’ that Jefferson envisioned.

In 1806, a few years after his return to the states, Jefferson drew a sketch of Monticello Mountain and designated eighteen acres on the northwestern side as the “grove.” Jefferson intended for the grove to be trimmed high so as to give the appearance of open ground, and for it to be ornamental forest and the woodland “broken by clumps of thicket, as the open grounds of the English grounds are broken by clumps of trees.”<sup>29</sup>

Jefferson took the clumps of trees that he saw at Esher Place and made it clumps of thickets and ornamental trees on his own land at Monticello (See Fig. 26, 27). Whatley stated, “that clumps differ only in extent from a wood, if they are close; or from a grove; if they are open: they are small woods and small groves.”<sup>30</sup>

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<sup>27</sup> Whatley, Thomas. *Observations on Modern Gardening*. Reprint, London, England for T. Payne, 1770. (pg. 50)

<sup>28</sup> <http://www.monticello.org/gardens/grounds/grove.html>

<sup>29</sup> <http://www.monticello.org/gardens/grounds/tree.html>

<sup>30</sup> Whatley, pg. 53





**Fig. 26.** Clump of Ornamental trees in Grove in the Spring.



**Fig. 27.** Clump of Ornamental trees blooming

Jefferson as the father of American forestry helped grandfather the ideal American Landscape that included clumps of trees to break open ground.

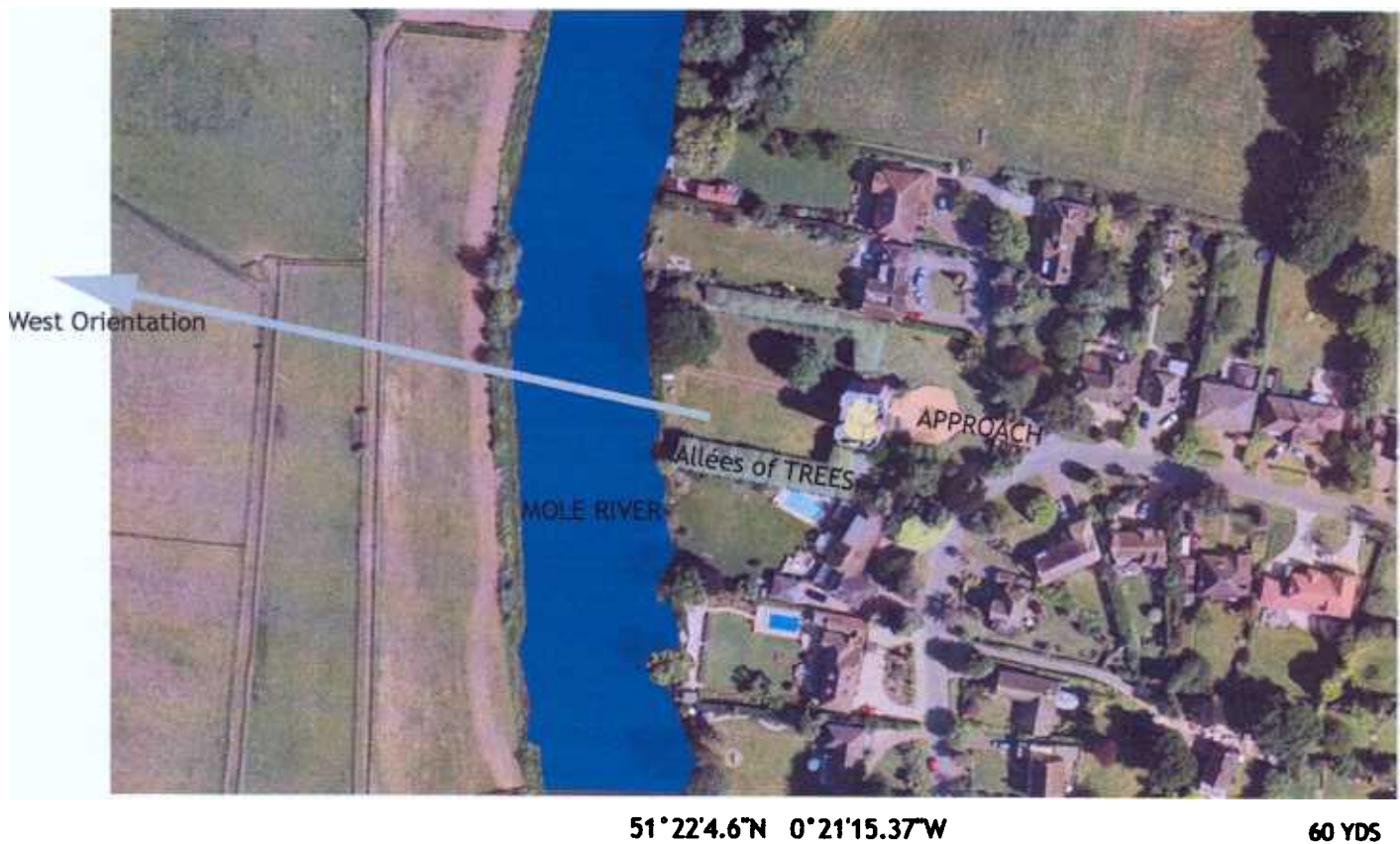
The only remaining piece of Esther Place today is the Wayneflete's Tower (See Fig. 28), and unfortunately the clumps of trees and groves that once existed have been taken over by suburbs. However, the orientation and placement by the Mole River can be seen (See Fig. 29).



**Fig. 28.** The only remnant of the Esher Place Estate, The Wayneflete's Tower.

The existing Tower founded the brick Palace of Esher, and incorporated the medieval stone fortified manor house. Much of the house was destroyed in the 17<sup>th</sup> century, and in the 18<sup>th</sup> century Henry Pelham added a pair of wings and a porch integrating the tower into a Gothic mansion house.<sup>31</sup>

### WAYNEFLETE'S TOWER



**Fig. 29.** See in yellow the last remaining piece of Esher Place, the Wayneflete's Tower and its orientation and relationship to the River Mole.

<sup>31</sup> [http://www.castleuk.net/castle\\_lists\\_south/176/wayneflete.htm](http://www.castleuk.net/castle_lists_south/176/wayneflete.htm)

In conclusion, Thomas Jefferson's and John Adam's visit to Esher Place helped revolutionize the ideal American Landscape and help develop Monticello's surrounding woods, groves, and clumps in conjunction with the landscape. Although there is almost nothing remaining of Pelham's Mansion, the location next to the river and classic perpendicular approach into the front entrance of the Tower reveals the differences between it and Monticello.



Fig. 30. (Above) Enlarged map of the London to show Jefferson's travel progression within the city.



Fig. 31. (Above) Map of United Kingdom to show Jefferson travel progression through the country.

The next stop along the road was Claremont, also in Esher, Surrey England. There are two pieces to Claremont, the garden and the house. The Claremont Landscape Garden is one of the earliest surviving Gardens of its kind—still featuring its original 18<sup>th</sup> century layout that was created to compliment the Claremont House. When Jefferson visited Claremont it was just on the tail end of being designed by three landscapists in succession, Charles Bridgeman, Lancelot “Capability” Brown, and William Kent. However, Jefferson found the whole of the Claremont Estate to be “nothing remarkable.”

Many similarities existed between Esher and Claremont. This chapter will explore some of the first remarkable landscape elements that were created at Claremont and used at Monticello.

The first house on the Claremont estate was built in 1708 by Sir John Vanbrugh and he also built stables, walled gardens, and a White Cottage. This house was later

<sup>32</sup> Shackleford, pg. 52

replaced by a Palladian mansion commissioned by Lord Clive to be built by “Capability” Brown (See Fig. 32). Work on the gardens of Claremont began in 1715 and by 1727 they were described as “the noblest of any in Europe.” <sup>33</sup>



**Fig. 32.** The 18<sup>th</sup> Century Palladian style House

Sir John Vanbrugh had the first hand at designing a piece of Claremont. He designed the Belvedere Tower (See Fig. 33). The Tower is unusual in the fact that what appear to be windows are actually bricks painted black and white. This reveals one of the first acts of really using architecture as a focal point of contrast in the landscape.



**Fig. 33.** View of the Belvedere built by Sir John Vanbrugh & from the first floor, views could be enjoyed of the whole garden & across many miles of countryside.

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<sup>33</sup> [www.georgianindex.net/Pm\\_Charlotte/Claremont.html](http://www.georgianindex.net/Pm_Charlotte/Claremont.html)



The first person after Vanbrugh to work on these gardens was Charles Bridgeman, who had installed an amphitheatre (See Fig. 34) of turfed terraces and a bowling green. Almost two generations later Capability Brown completely reconstructed plantings with trees and many rhododendrons. Afterwards, William Kent enlarged Bridgeman's Lake (See Fig. 35) and added a cascade, a grotto, and a pavilion isle.



**Fig. 34.** A turf amphitheatre & lake in the foreground. This is one of the many features at Claremont created by the some of the great names in landscape history, most notably Charles Bridgeman.



**Fig. 35.** View of Lake and Landscape Garden—The lake was originally designed by Bridgeman and later enlarged by William Kent

Many of these elements were based upon the idea of using artistic illusion to improve upon nature especially the lake.

Claremont is said to have been the birthplace of Bridgeman's ha-ha, and Brown's serpentine style path. Both of these can be seen in many instances at Monticello especially the serpentine style path.

Bridgeman's ha-ha was a moatlike fence which helped create the illusion "that all nature was a garden."<sup>34</sup> Ha-ha walls typically formed a boundary between the estate's gardens and grounds. These walls were constructed so as to be invisible from the house, ensuring a clear view across the estate. The walls consist of a sunken stone wall—its top level with the garden, with a deep ditch on the far side: an effective barrier to livestock (See Fig. 36).<sup>35</sup>



**Fig. 36.** A picture of a typical ha-ha wall similar to those seen at Claremont.



**Fig. 37.** A picture of a ha-ha wall at Monticello

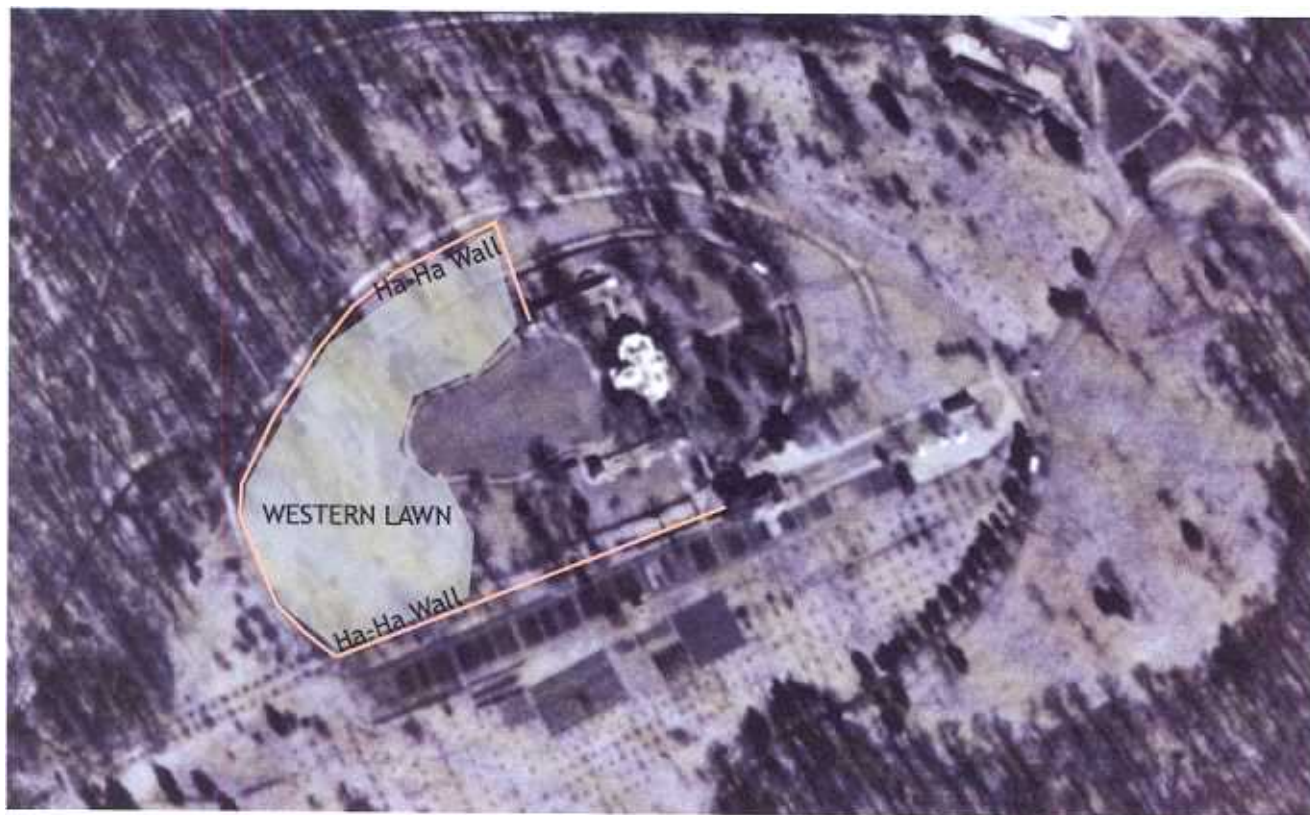
The ha-ha barriers at Monticello were slightly different than the ha-ha Jefferson had seen at Claremont. In 1814 Jefferson noted that his slaves, Wormley and Ned, were working on a "ha-ha!" a barrier intended to keep grazing animals off of the West Lawn. This ha-ha at Monticello was a 500-yard trench with excavated dirt mounded along either side, and when covered with split railings, these trenches resembled modern cattle guards.<sup>36</sup> This shows a slight movement away from the aesthetics of the ha-ha wall and more towards the functionality of the wall. Jefferson's house was situated so high on the hill that he would not have seen the ha-ha wall from where the house was situated (See Fig. 38.).

<sup>34</sup> Shackleford, pg. 52

<sup>35</sup> [http://www.bbc.co.uk/legacies/heritage/england/teesside/article\\_1.shtml](http://www.bbc.co.uk/legacies/heritage/england/teesside/article_1.shtml)

<sup>36</sup> <http://explorer.monticello.org/text/index.php?sect=plantation&sub=buildings&lid=78>

## MONTICELLO



38°0'35"N 78°27'8"W

150 YDS

**Fig. 38.** This image shows where Jefferson's ha-ha wall (Orange) was located in order to keep animals off the western lawn (Green)



The next major design element that Jefferson used that was first seen at Claremont in his European travels was Lancelot's "Capability" Brown Serpentine Walk. The Serpentine Style will forever be associated with the name of Capability Brown. There is approximately according to Dorothy Stroud, 211 designs for English Parks that are attributed to Brown, with a surprising number remaining in good condition. The best of them are magnificent and will be further explored in the later chapters on Stowe and Blenheim Park.

"Some of Browns designs are so 'natural' and 'English' that it is difficult to appreciate them without survey of the site as it was and a plan of the works executed by Brown. His lakes live in comfortable depressions, his woods clothe hills which would resist the plough and his green pastures roll to the rhythm of the English Countryside."<sup>37</sup>

The lack of documentation on so many sites with Brown's Serpentine makes Boxwood park a great example because its history and design is so documented. The serpentine style at Boxwood can be compared and contrasted to the similarities and differences of Monticello and the Claremont Estate. The plan and the estate of Boxwood survive in good condition (See Fig. 39).<sup>38</sup> This original design by Brown provides for the analysis of the serpentine style pathway system at Claremont and how these serpentine pathways were used at of Monticello (Compare Fig. 40 and Fig. 41)

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<sup>37</sup> <http://gardenvisit.com/t/c3s3.html>

<sup>38</sup> <http://gardenvisit.com/t/c3s3.html>

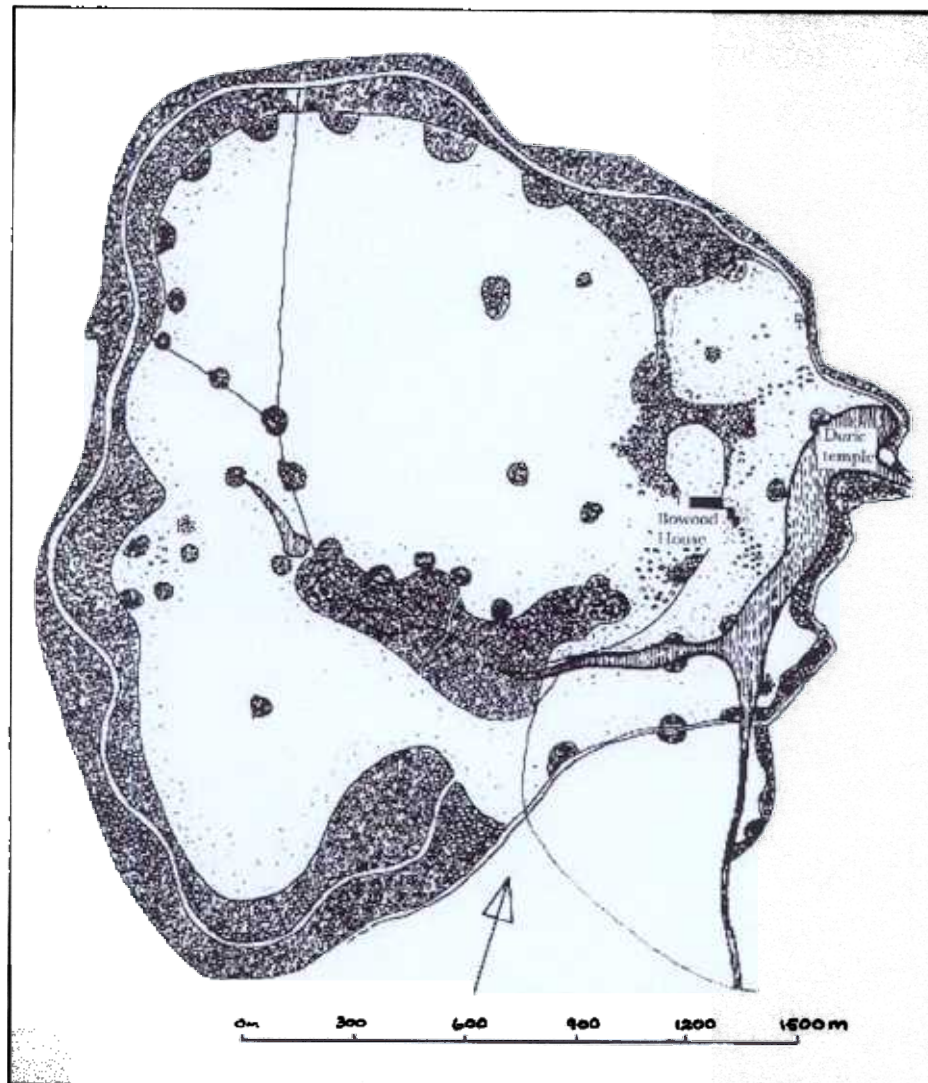


Fig. 39. The serpentine plan at Boxwood Park

## CLAREMONT HOUSE and GARDENS



**Fig. 40.** This image reveals the plan similarities between Monticello and the Claremont house with the serpentine path

## **MONTICELLO**



**38°0'35"N 78°27'8"W**

**300 YDS**

**Fig. 41. Serpentine style pathways at Monticello**

This serpentine style path is the only path that was and is used at Monticello. Important to compliment the serpentine style path were flowering plants that were a component of the “une ferme ornee.” This term will be discussed later in greater depth, but for now just know that it is flowers lining a walkway. Most walks were planted with broom, roses, lilac, columbine, peonies, and Sweet William. Jefferson planted his inner most serpentine style walk with flowers (See Fig. 42).



**Fig. 42.** A serpentine path lined with flowers at Monticello

Jefferson’s serpentine walk and the accompanying flower border were laid out in the spring of 1808. A sketch of his design also included four large oval-shaped areas that were to be planted with flowering shrubs; however, these were never installed. Jefferson, in 1812, needed a more systematic organization of the border and so divided the bed into ten-foot sections, each compartment numbered and planted with a different flower. “The serpentine winding, relaxed lines of the walkway reflect Jefferson’s interest in the



informal style of landscape design, which were admired during his visit to the English gardens in 1786.”<sup>39</sup>

The Claremont House today is owned by the National Trust and has begun restoration of the Claremont Landscape Garden and now displays successive contributions of Sir John Vanbrugh, Charles Bridgeman, William Ken and Capability Brown. The serpentine style walk, the ha-ha wall, and the flower plantings of the 18<sup>th</sup> century garden all had great influence on Jefferson’s Monticello, and can be first seen in his stop at Claremont House and Gardens.

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<sup>39</sup> <http://www.monticello.org/gardens/flower/roundabout.html>

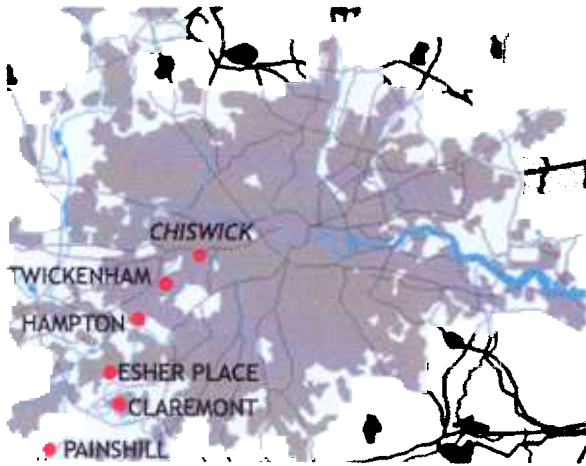


Fig. 43. (Above) Enlarged map of the London to show Jefferson's travel progression within the city.

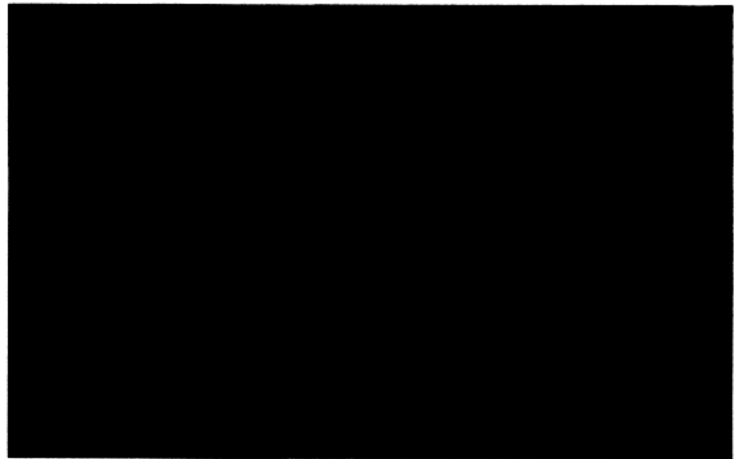


Fig. 44. (Above) Map of United Kingdom to show Jefferson travel progression through the country.

The two Americans next visited Painshill. Painshill is located near Cobham, Surrey England. It was developed by Honorable Charles Hamilton, 9<sup>th</sup> son and 14<sup>th</sup> child of the 6<sup>th</sup> Earl of Abercorn. The house and garden are one of the finest examples of an 18<sup>th</sup> century English landscape park. Most of Hamilton's influence came from a "Grand Tour" across Europe, where he studied painting , landscapes and architecture, very similar to Jefferson. On Hamilton's travels to France and Italy he saw lavish cascades and highly decorative grottos, which made him realize his ambitions as an artist and a gardener. It was the classical landscapes of Claude and Poussin that, together with the wild and savage scenes of Salvator Rosa, were to inspire his work at Painshill Park.

By 1738, Hamilton began acquiring land at Cobham and funded his efforts through money largely borrowed from his friends Henry Fox and Henry Hoare. He acquired a crown lease of 250 acres of land along the Mole River. It then became the

most celebrated garden in England.<sup>40</sup> However, despite Hamilton's efforts in 1773, he was pressed by his friends for repayment and had to sell Painshill Park to Benjamin Bond Hopkins.<sup>41</sup>

In *Observations on Modern Gardening*, Thomas Whately gives many descriptions of Painshill and its alliance of park and garden. Jefferson sought to understand this because Painshill was among the first parks/garden to move away from the geometric formality of gardens design to a natural park and garden design.

Knowing that Painshill had been constructed and created from a sandy, commonplace terrain, John Adams considered it the "most striking piece of art" he had seen.<sup>42</sup> However, Jefferson thought that many of the pieces were "incorrect" and out of place, and thought the grounds had an overabundance of evergreen planting. The one piece that Jefferson did like was the Bacchus Doric Temple (See Fig. 45). This liking could have been because of Whatley's description of it. Whatley said, "not far from the tower is a scene polished to the highest degree of improvement, in which stands a large Doric building, called the Temple of Bacchus."<sup>43</sup> It was a temple that had six Doric columns at either end and half columns at the sides. The entablatures contained paper relief's depicting Silenus. There were also busts of Caesar that Hamilton had bought in Rome. A fin portico in the front, a rich alto relief in the pediment, and on each side a range of pilasters. However, the Temple no longer exists today. Jefferson, while he like the Temple, did not know what to think or say about the Gothic 'temple' situated at the end of a lawn and facing *allees*. At the end of one was a copy of Giambologna's statue ,

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<sup>40</sup> Shackleford, pg. 52

<sup>41</sup> <http://www.painshill.co.uk/story.asp>

<sup>42</sup> Shackleford, pg. 52

<sup>43</sup> Whatley, pg. 190



“The Rape of the Sabine Women,” and through the ogival arches of the temple there was a splendid view of the lake (See Fig. 46).<sup>44</sup> Whatley’s description of the lake and surrounding area will give an idea of what Jefferson might have thought of the area.

Whatley said,

“the [Gothic building], commanded, on the very edge of a high keep, which rises immediately above a fine artificial lake in the bottom: the whole of the lake is never seen at once; but by its form, by the disposition of some inlands, and by the trees inland, and by the trees in them and on the banks, it always seems to be larger than it is...”<sup>45</sup>



**Fig. 45.** A painting of the Doric Temple



**Fig. 46.** Images facing the Gothic Temple from the opposite side of the lake

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<sup>44</sup> Shackleford, pg. 52

<sup>45</sup> Whatley, pg. 187

Around the lake were located many elements, including a Gothic ruin (See Fig. 47), a rustic mill (See Fig. 48), a cascade, and a grotto (See Fig. 49). Jefferson had considered building near Monticello a folie in the form of a Gothic tower (See Fig. 50).

Although the little summer house that Jefferson later built on his garden wall has been recreated, “in brick with sashed windows set in a round headed frames, akin to the arcaded loggias of the mansion house, its site and vista have something in common with the Gothic Temple at Painshill.”<sup>46</sup>



**Fig. 47.** Image of Gothic Ruin at Painshill



**Fig. 48.** Image of Rustic Mill at Painshill



**Fig. 49** Image of Grotto at Painshill



**Fig. 50.** Image of Gothic Tower at Painshill

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<sup>46</sup> Shackleford, pg. 52

## PAINSHILL PARK and GARDENS

No-Axial Orientation



51°19'43.90"N 0°25'46.48"W

200 YDS

**Fig. 51.** Analysis and locations of major elements within Painshill: NOTE the difference in the walkways and pathways from Claremont.

According to Whatley, “Both the park and the gardens at Painshill thus mutually contribute to the beauty of the several landscapes; yet they are absolutely distinct; and...as a park, therefore a garden, agree in so many circumstances, and may by the point of view be accommodated.”<sup>47</sup>

In conclusion, Painshill Park combines park, garden and architecture and was admired by Jefferson. Although Jefferson did not take very much directly from Painshill his admiration for it influences his future thinking.

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<sup>47</sup> Whatley, pg. 184



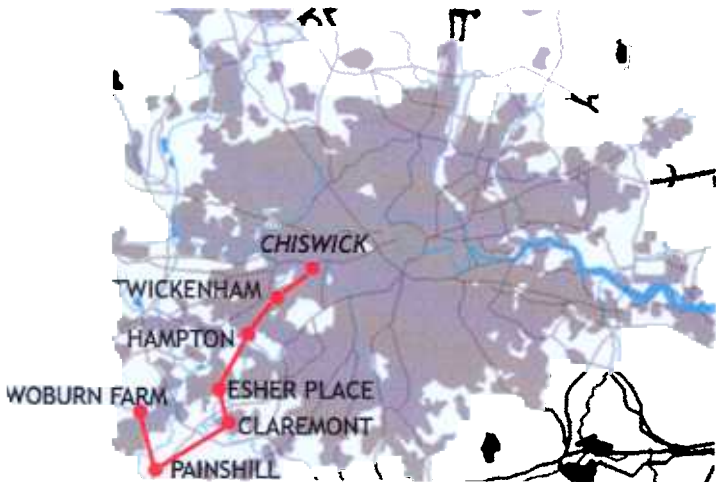


Fig. 52. (Above) Enlarged map of the London to show Jefferson's travel progression within the city.



Fig. 53. (Above) Map of United Kingdom to show Jefferson travel progression through the country.

Lord Loughborough's Old Woburn (sometimes called Wooburn) Farm was a 135 acre estate (See Fig. 54) bought by Phillip Southcote in 1734 following his marriage to the Dowager Duchess of Cleveland. The Burlington Set—Lord Burlington and William Kent—advised on the landscaping. Although there is almost nothing left of this estate now, Jefferson was so enamored with it and the praise that Thomas Whatley gave it that he visited it twice. The attraction was not its buildings, but the combination of ornamental and functional landscape gardening into what the French called “une ferme ornée” (‘decorative farm’), whose objective was to “bring every rural circumstance within the verge of a garden.”<sup>48</sup> More literally, the ferme ornée is a wavy path of sand and gravel bordered by a broad belt of shrubs and flowers communicated to meadows and arable fields. And, to enhance the effect, there were little seats, alcoves, bridges and even a menagerie of ordinary farmyard beasts and fowl.<sup>49</sup> The original term was invented by Stephen Switzer, and used by William Shenstone, and later explored and perfected by

<sup>48</sup> Whatley, pg. 177

<sup>49</sup> Shackelford, pg. 53

Philip Southcote. According to Whatley, “This idea has been partially executed very often; but no where I believe, as at \* Woburn Farm. The place contains a hundred fifty acres, of which near five and thirty are adorned to the highest degree.”

Southcotes intention was to integrate farming activity with the life of a gentleman: his house, his garden, his artistic endeavors and the wider landscape.<sup>50</sup> However, his intention at Woburn was that there be more of a garden and less of a farm. His results were supposedly very pretty, much visited, much talked about and very fashionable. However, Woburn farm was far too expensive to maintain to be considered a proper working farm. *Ferme ornée* could never be a viable economic proposition because it needed too much input in the way of labor and ornament for it to be sustainable. This gave way to the discussion of sustainability and later Capability Brown strove to design gardens that not only gave aesthetic satisfaction but also to provide for sport and recreation and to produce a net income.<sup>51</sup>

The only remaining structure is the existing entrance that marks the entrance from the public road (See Fig. 54).

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<sup>50</sup> Quest-Ritson, pg. 129

<sup>51</sup> Quest-Ritson, pg. 131



**Fig. 54.** William Kent's entrance to the St. George's College, the old site of Woburn Farm



**Fig. 55.** A view of Woburn Farm, *painting attributed to Luke Sullivan, c. 1759*

Jefferson often recalled Woburn Old Farm as the finest he ever had seen of its type, and he made such careful note of the tenant houses that he must have examined everything in detail before tipping Lord Loughborough's servant half again what he tipped the servants at Hampton Court and Chiswick. He found three teams of four persons tended the farm, the pleasure garden, and the kitchen garden. In conjunction with seeing the design of Woburn Farm, Jefferson and Adam, both had an interest in the professional seat of Loughborough. He was then a Lord Chief Justice of the Court of Common Pleas and was soon to become Lord Chancellor.<sup>52</sup>

In conclusion, although there are very few visual sources or surviving materials about Woburn Farm, from a brief discussion one can infer the design elements that had great influence on Jefferson like the flowers along the serpentine walkway, which was also seen at Claremont. Jefferson also enjoyed the idea about the integration of farm and garden, as his Monticello was a working plantation and a garden.

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<sup>52</sup> Shackleford, pg. 54

Caversham,

Wotton,

Stowe

## CHAPTER IV

“Jefferson and Adams spent the night at Wey Bridge before re-crossing the Thames to Reading. They admired views toward Windsor through great, tree-lined avenues.”<sup>53</sup> On April 5 and 6 they drove through the villages of Wallingford and Thame to visit Caversham, Viscount Cobham’s estates at Wotton and Stowe before spending the night in the village of Buckingham.

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<sup>53</sup> Shackleford, pg. 54





Fig. 55. (Above) Map of United Kingdom to show Jefferson travel progression through the country.

Before visiting the very famous Stowe and Wotton estates Jefferson briefly visited Caversham Estates and Park. Caversham is located in Reading, United Kingdom, which is an urban area in the English county of Berkshire, but before 1911 it was known as Oxfordshire. It is east of London and near the River Thames but not directly situated along the river.

Caversham Park is a Victorian stately home with parkland in the suburb of Caversham. Originally, Caversham Manor was a fortified manor house/castle home of William Marshal, Earl of Pembroke and Protector of the Realm, and later of the Earls of Warwick. Queen Elizabeth I's treasurer, Sir Francis Knollys, bought the estate in 1542 but was not able to take possession for over 40 years. It was at this time where he built the first great mansion there on higher ground. Later, the estate became the home of the Earl of Craven, and during the civil war his absence in Europe along with his Royalist payroll, led to its confiscation and the house was used, for a time, as the luxurious prison of King Charles I. After the war, however, it was in disrepair that it was pulled down.

There have been a number of subsequent mansions on the site, however the one that Jefferson would see was built in 1718 when Lord Cadogan began to rebuild the house. Lord Cadogan was a good friend to Duke of Marlborough and tried to Caversham's gardens rival Blenheim Palace. The present building (See Figure 56) was erected after a fire in 1926 and is currently home to the BBC World Monitoring Station, as well as the home of Radio Berkshire.



Fig. 56. Image of the Present Mansion in Caversham Park. Here you can see the approach where the house looks as though it is floating.

Jefferson's description of Caversham was "that it was a 25 acre garden, 400 acre park, a kitchen garden, a large lawn, separated by a sunk fence from the garden, and a straight broad gravel walk passes before the front & parallel to it, terminated on the right by a Doric Temple, & opening at the other end on a fine prospect, where this straight line has an ill effect. The lawn in front, which is pasture is well disposed with clumps of trees."<sup>54</sup>

Jefferson's analysis focused mostly on the approach to Caversham. This was mirrored from the description of the approach from Thomas Whatley's book. introduction to Chapter XLV describes "approach" as the following; "Upon the principles regularity has been required in the approach; and an additional idea of a seat is

<sup>54</sup> Willis, Peter. Hunt, John Dixon. The Genius of the Place, the English Landscape Garden. 1620 – 1820. London, United Kingdom: Elek Books LTD, 1975. (pg. 334)

thereby extended to a distance; but that may be done by other means than by an avenue; a private road is easily known; .A mere line of perspective be the extent what it may, will seldom compensate for the lots of that space which divides, and of the parts which it conceals.”<sup>55</sup>

This description offers what Whatley thinks of the possibilities of a good approach, and thus Jefferson’s framework for a good approach. Whatley describes the approach to Caversham as,

Though a mile in length, and not once in sight of the house till close upon it, yet can never be mistaken for any other way than it is; a passage through a park is not introduced with so much distinction, so precisely marked, or kept in such preservation ... Crossing the whole breadth of a lovely valley; the road is conducted along the bottom, continually winding in natural easy sweeps, and presenting at every bend some new scene to the view; at last it gently slants up the side of a little rise to the mansion, where the eminence which seemed inconsiderable, is found to be a very elevated situation (See Fig. 56), to which the approach, without once quitting the valley, had been insensibly ascending all the way. In its progress, it never breaks the scenes through which it passes; the plantations and the glades are continued without interruption, quite across the valley; the opposite sides have a relation to each other, not answering, not contracted, but connected.”<sup>56</sup>

Whatley describes the approach, which Jefferson desired so much and strove to achieve in his own approach at Monticello. See Figure 57 and the descriptions of Whatley can be seen. Although it is modern day and the valley is not the same as it was, still the park, garden, natural sweeps, and the road can be seen.

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<sup>55</sup> Whatley, pg. 138-140

<sup>56</sup> Whatley, pg. 140

In conclusion, Caversham had the greatest influence on Jefferson's idea of what an ideal approach should be. The way that the approach is perfected was admired by Jefferson and he imitated many of these qualities into this approach to his own home.

CAVERSHAM PARK

Northwest Orientation

APPROACH

Front Lawn

Formal Garden

Rear Lawn

Park Area

51°27'14.91"N 0°58'22.84"W

200 YDS

**Fig. 57.** Caversham Park and Mansion from a satellite manipulated image. Notice the park, approach, and wooded areas described in Whatley's approach of Caversham.





Fig. 58. (Above) Map of United Kingdom to show Jefferson travel progression through the country.

Wotton Underwood is a village in Buckinghamshire, England. It is located in the Aylesbury Vale about three and a half miles west of Waddesdon and about four miles north of Long Crendon. The Aylesbury Vale is a large area of flat land, and made up of clay that was formed at the end of the ice age. At this time the vast underground reserves of water that made the water table higher than in the average Vale which helps support Wotton water features.<sup>57</sup> This is a key point because when Jefferson was considering his own troubles in securing adequate water supply at Monticello, he must have envied Wotton's lake, river, basin, and high water table, which he calculated comprised seventy-two acres and produced "2000 brace of carp a year."<sup>58</sup>

The manor house in the village of Wotton Underwood is called Wotton House. The work on the home began in 1704 and was completed in 1714, before Jefferson arrived, by Richard Grenville (1646-1719). It was a statement of the growing wealth and ambitions of the Grenvilles. The designer of Wotton is unknown, however, much of the

<sup>57</sup> [http://en.wikipedia.org/wiki/aylsebury\\_vale](http://en.wikipedia.org/wiki/aylsebury_vale)

<sup>58</sup> Shackleford, pg. 54

design is owed to John Sheffield's Buckingham House in London, built around the same time. The manor house was at that time the principle seat of the Grenville family, a family which had been associated with Wotton since at least 1155, a notable member of whom was George Grenville. The house still exists in full form, and is considered one of the finest examples of Georgian architecture in the country (See Fig. 59).



Fig. 59. (Above Left) Entrance to the Wotton House, and you can see the Georgian architecture



Fig. 60. (Above Right) Wotton Clock Lodge

Jefferson's stop at Wotton revealed his disappointment in the estate. He found it "much neglected" with only two men detailed "to keep the pleasure grounds in order."<sup>59</sup> However, the river, the walks and the water were to be admired. According to Whatley, water is key in the composition. "In the composition of this scene, the river, both as part itself, and as uniting the other parts, has a principal share... it is capable of the most exquisite beauty in its form; and though not in space, may yet in disposition have pretensions to greatness..."<sup>60</sup> Jefferson approximated the surface of the lake to be about 50 acres, the river about 5 acres, the basin 15 acres, the little river about 2 acres, for a

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<sup>59</sup> Shackleford, pg. 54

<sup>60</sup> Whatley, pg. 82

total of 72 acres of water. The lake and great river are on a level and they fall into the little river about 5 feet below. A walk goes round the whole estate, 3 miles in circumference and containing about 300 acres, and sometimes it passes close to the water, sometime so far off as to leave larger pasture grounds between the path and the water (See Fig. 61). And as we know from previous chapters, the importance of serpentine walks, vs. straight walks, and how much value serpentine walks add to the strength of the design of Wotton. On July 22, 1804 after Jefferson had visited the estate, a young diarist women by the name of Elizabeth Wynne took a walk around the gardens and had this comment regarding the 3-mile walk around the water: "I took the entire round of the gardens, three miles and was much delighted with the walks, which are much more natural than those at Stowe."<sup>61</sup>

Whatley states,

" If the water at Wotton were all exposed, a walk of near two miles along the banks would be of a tedious length, from the want of those changes of scene which now supply through the whole extent is so large as to admit of a division into four principle parts, all of them great in stile and in dimensions...one is a reach of a river...the next seems to have been once a formal basin...the river is the third greatest division of the water; a lake into which falls the fourth... However interrupted, however varied, they still appear to be parts of one whole, which has all intricacy of number, and the greatness of unity; variety of a stream, and the quantity of a lake; the solemnity of a wood, and the animation of water. <sup>62</sup>

The water, the walks and the estate, regardless of the poor upkeep, hold a similarity in design with that of Caversham. Caversham had a magnificent approach, while Wotton has magnificent features of water, and the key piece, which had greatest

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<sup>61</sup> [www.dukesofbuckingham.org/places/wotton/wotton.htm](http://www.dukesofbuckingham.org/places/wotton/wotton.htm)

<sup>62</sup> Whatley, pg. 88



influence on Jefferson's landscape architectural design, was the two estates designers' ability to tie all the intricacies and the differences together in a seamless manner of continuity. Jefferson read Whatley, visited these estates, and began to tie together all the pieces to create similar features and amazement on his own estate with the same unity.

Wotton House and Estate

APPROACH



Fig. 61. This satellite image shows the water bodies and serpentine paths of Wotton. Pay particular attention to the situation of the house and how the views are framed.



Fig. 62. (Above) Map of United Kingdom to show Jefferson travel progression through the country.

TO Thee, great Master of the vocal String,  
 O *Pope*, of *Stowe's* Elyzian Scenes I sing:  
 That *Stowe*, which better far thy Muse Divine  
 Commands to live in one distinguished Line.  
 Yet let not thy superior Skill disdain  
 The friendly Gift of this *Poetick Plan*.  
 The same presiding Mule alike inspires  
*The Planter's* Spirit and the *Poet's* Fires,  
 Alike, unless the Muse propitious smile,  
 Vain is the *Planter's*, vain the *Poet's* Toil.  
 ALL great, all perfect Works from Genius flow,  
 The *British Iliad* hence, and hence the *Groves of Stowe*.<sup>63</sup>

To preface the introduction of the famous Stowe Landscape Gardens, I will say that this topic is far too vast and deep to cover in one chapter of this thesis. As you can see from Figure 63 the elements and buildings within Stowe are numerous. What this chapter will strive to do is focus on key elements at Stowe that have influence on Jefferson's Monticello.

<sup>63</sup> West, Gilbert. Stowe, the Gardens of the Right Honourable Richard Lord Viscount Cobham. London: T. Wright for Lawton Gilliver, 1732.

## Current Garden & Park Buildings and Temples

### *The Gardens*

Artificial Ruins  
 Bell Gate  
 Captain Grenville's Column  
 Chatham Urn  
 Chinese House  
 Closet  
 Congreve Monument  
 Cook Monument  
 Copper Bottom Cascade  
 Dido's Cave  
 Doric Arch  
 East & West Lake Pavilions  
 Fane of Pastoral Poetry  
 Gothic Cross  
 Gothic Temple  
 Grotto  
 Hermitage  
 Lamport Lodge  
 Lord Cobham's Pillar  
 Menagerie  
 Palladian Bridge  
 Pebble Alcove  
 Queen Caroline's Statue  
 Queen's Temple  
 Rotondo  
 St. Mary's Church  
 Saxon Deities  
 Seasons' Fountain  
 Shell Bridge  
 Temple of Ancient Virtue  
 Temple of British Worthies  
 Temple of Concord & Victory  
 Temple of Friendship  
 Temple of Venus

### **Former Garden & Park Buildings and Temples**

#### *The Gardens*

Apollo & the Nine Muses  
 Cold Bath  
 Coucher's Obelisk  
 Egyptian Pyramid  
 Gas Works  
 Ice House  
 Imperial Closet  
 Nelson's Seat  
 Nursery Garden  
 Octagon Boat House  
 Queen's Theatre  
 Rustic or Wooden Bridge  
 St. Augustine's Cave  
 Shell & Pebble Rotondos  
 Sleeping Parlour  
 Statue of King George II  
 Stone Bridge  
 Sundial Parlour  
 Temple of Bacchus  
 Temple of Contemplation  
 Temple of Modern Virtue  
 Vicarage House & School House  
 Witch House  
 Wooden Bridge

### *The Park*

Barracks  
 Bourbon Tower  
 Buckingham Lodges  
 Boycott Pavilions  
 Corinthian Arch  
 Entrance Gateway & Oxford  
 Lodge  
 Home Farm  
 General Wolfe's Obelisk  
 Gothic Umbrello  
 New Inn Farm  
 Oxford Bridge  
 Second Duke's Obelisk  
 Silverstone Lodges  
 Equestrian Statue of King  
 George I  
 Stowe Castle  
 Water Stratford Lodge

#### *The Park*

Deer Barn  
 Chackmore Fountain  
 Great Barn  
 Kitchen Garden  
 Keeper's House  
 Kennels  
 Luffield Lodges  
 Polo Ground  
 Rifle Range

Fig. 63. This list shows all the elements within Stowe Landscape Gardens and the difference between present and past

Stowe Landscape Gardens are located very near Wotton Estate and Gardens and they were, at many times, owned by the same Grenville family and the famous Viscount Cobham. Stowe was owned, enhanced and expanded under the auspices of one family for almost 300 years. Today, it reflects the work of two members in particular, Lord Cobham and his nephew, Earl Temple, also known as Richard Grenville, when the aristocratic dynasty was at the height of its power, wealth and influence.

The first person to lease Stowe was a man by the name of Peter Temple, a sheep farmer from Burton Dassett in Warwickshire, in 1571. John, Peter's son, inherited Stowe in 1578. The estate continued to thrive and he purchased the manor outright eleven years later. The 4<sup>th</sup> Baronet, Viscount Cobham, inherited Stowe in 1697 at age twenty-one. In his day he was one of the foremost generals and Whig politicians. He is best known today for his major additions and creations in the Stowe landscape. With his marriage to Anne Halsey he gained great wealth and could therefore afford extensive work on the estate, which began in 1711. It was at this point that he created a large garden staff, and started adding pieces like avenues, parterres, canals, and large buildings. While Lord Cobham was very hands-on and oversaw and designed many of the elements of the Stowe landscape, the scale of his ideas and land became so great that he called on the famous Charles Bridgeman, the royal gardener, and Sir John Vanbrugh, architect and close friend, to help realize and build his ideas and designs. By 1724 over twenty-eight acres and at least ten structures had been completed.

Sir John Vanbrugh, the current royal gardener at Stowe, died in 1726 and was replaced by James Gibbs, and then Gibbs was replaced by William Kent who helped pioneer much of Stowe and completes the remaining wishes of Viscount Cobham.

Before Thomas Jefferson's visit to Stowe Landscape Gardens the gardens were passed on to Richard Grenville who later became Earl Temple and succeeded his uncle in

1749. Earl Temple, in 1752, after the passing of his mother, was largely considered the richest man in England and, like his uncle, spent most of his wealth refining and molding the magnificent gardens and house. He continued work on the house and gardens with the help of Lancelot 'Capability' Brown and Richard Woodward up until 1775. He finished both of the facades of the house, which took eight years, and then five months later he died in 1776. This was the point of work at which Jefferson visited.<sup>64</sup>

At Stowe the gardens, workforce, park, and manor were all extravagant and immense. Fifteen men and eighteen boys maintained its three hundred acres of walled park, divided meadows and woods by ha-has. (Note: Remember from previous chapters the difference between the common ha-ha and the ha-ha designed at Monticello, because the same difference will be seen here.)

The approach at Stowe was somewhat similar to the approach at Wotton. It was not a straight approach and it went through many different facets of the landscape. After approaching the mansion along a mile-long avenue, you would reach a Corinthian



Fig. 64. The Corinthian Arch as seen from the approach to Stowe

arched gateway sixty feet high and sixty feet across (See Fig. 64), which Jefferson disliked because, the Corinthian Arch has a very useless appearance, inasmuch as it has no pretension to any

<sup>64</sup> <http://www.nationaltrust.org.uk/main/w-vh/w-visits/w-findaplace/w-stowegardens/w-stowegardnes-history.htm>



destination. Instead of being an object from the house, it is an obstacle to a very pleasing distant prospect, the Graecian valley being clear of trees, while the hill on each side is covered with them, is much deepened to appearance.”<sup>65</sup> It was a distraction because you do not pass through the arch on the approach and it clutters the view to the surrounding landscape.

Jefferson’s visit to Stowe was at the tail end of all the major renovations so, as a result, many of the earlier modifications were lost, including the Kentian invention of an Egyptian pyramid, two rotundas, and a grotto. Three temples were left to embellish the park, a circular one dedicated to Ancient Virtue (See Fig. 65), and two rectangular ones dedicated to Venus (See Fig. 66) and to Concord and Victory (See Fig. 67).



**Fig. 65.** The Temple of Ancient Virtue. This temple honoured four great Greek men, Socrates, Homer, Lycurgus, and Epaminondas. Represented the virtues lacking in Lord Cobham’s contemporaries.



**Fig. 66.** The Temple of Venus across from the Eleven-Acre Lake. It dates from 1731 and marks the start of William Kent’s work at Stowe.



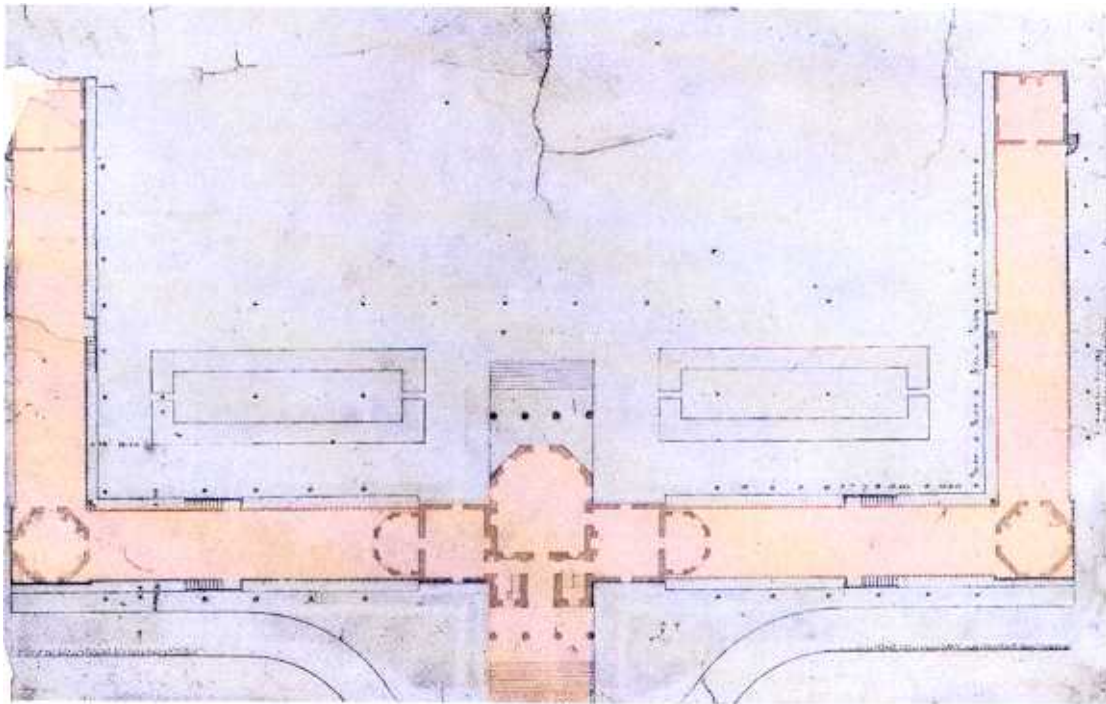
**Fig. 67.** The Temple of Concord and Victory is the largest and grandest of the Temples at Stowe. It was originally built in 1749.

Jefferson never erected a temple of this scale at Monticello, but these temples were very similar to many of the temples that he had seen in his previous travels although they differed vastly in scale and quality. The house itself has similarities in the basics of the building footprint and layout (See Fig. 68 and 69).

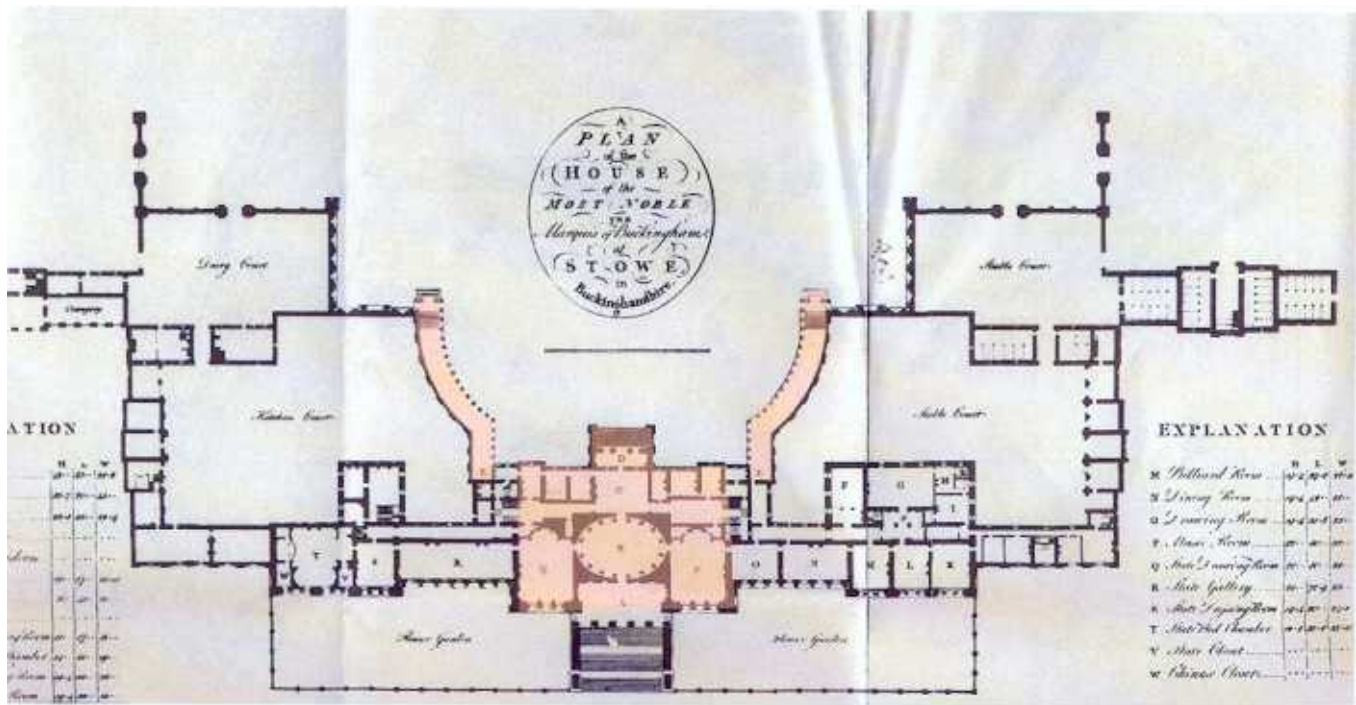
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<sup>65</sup> Willis and Hunt, pg. 335





**Fig. 68.** A plan of Monticello, and highlighted in orange highlights the extended arms and main body of the house.



**Fig. 69.** See highlighted in orange the similar elements of Stow that were highlighted in Fig. 68 in Jefferson's plan.



**Fig. 70.** Here you can see the 400 plus acres of garden, house, and park. The estate is immense with many different types of paths roadways, lakes, garden, and has a northwest orientation.

Stowe's history is immense, and its culture is incredibly deep. The gardens and estate have the largest concentrations of historical buildings in the United Kingdom. With its 400 acres of gardens and grounds it is an incredible estate to see and visit. Jefferson saw the estate at the height of its times, and as a result had great influence upon his thinking as a landscape architect. The house and estate have currently been transformed into a school and a global site of interest.

Leasowes,  
Hagley Hall,  
Blenheim Palace

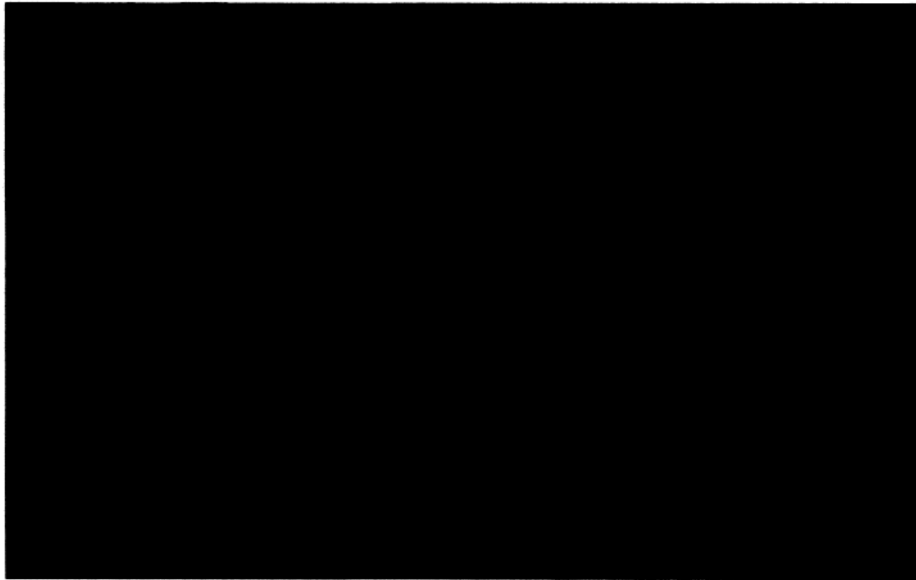
## CHAPTER V

Adams and Jefferson spend the night at Birmingham (Halesowen). They walked around the town and inspected a “manufactory of paintings upon paper.” There Jefferson visited a hairdresser and bought some books and a candlestick for night reading in country inns. Following Whately’s advice, he and Adams went to see Leasowes. The party then spent the night at Stourbridge before visiting Hagley Hall.<sup>65</sup>

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<sup>65</sup> Shackleford, pg. 56





**Fig. 71.** (Above) Map of United Kingdom to show Jefferson travel progression through the country.

Adams and Jefferson visited the famous estate of the English poet William Shenstone who had named his 150-acre farm after the nearby Anglo-Saxon village of Halesowen. William Shenstone developed his 57-hectare park between the years of 1743 and 1763 as a *ferme ornée*, and he was one of the earliest practitioners of landscape gardening. His estate is one of the earliest English landscape gardens, which became the international rage of the second half of the eighteenth century.<sup>66</sup>

William Shenstone was born on November 13, 1714 and died on February 11,

He inherited the Leasowes estate, and retired there in 1745 to undertake what proved the chief work of his life, which is to make his property some of the finest in the

He embarked on elaborate schemes of landscape gardening, which gave the Leasowes celebrity, but made Shenstone very poor in the process.

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<sup>66</sup> Shackleford, pg. 56

The poet had been dead nearly twenty-three years by the time Jefferson visited, and the original house had been replaced by the new proprietor and he erected a new house in the garden (See Fig. 72). Many of the landscape elements that were there remained the same and, according to Whatley, was one of the finest examples of a pastoral farm, and a *ferme ornée*. As discussed before, a *ferme ornée* is an ornamental farm, and Whatley took it one step further to say the farm is a pastoral farm. Herein lies the conflict of interest with this estate, because by the time Jefferson had arrived at the state it was no longer the *ferme ornée* of Shenstone's time; however, when Whatley described the farm it was at the height of its ornamental farm design.



Fig. 72. A view of the existing house at Leasowes.

Jefferson was not overly impressed with Leasowes. He stated:

150 acres within the walk, the waters small [See Fig. 73]. This is not even an ornamental farm it is only a grazing farm with a path round it. Here & there a seat of board, rarely any thing better. Architecture has contributed nothing. The obelisk is of brick... the 1<sup>st</sup> and 2<sup>nd</sup> cascades are beautiful. The landscape at N 18 and prospect 32 are fine. The walk through the wood is umbrageous and pleasing.<sup>67</sup>

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<sup>67</sup> Willis and Hunt, pg. 336



**Fig 73.** A picture of the water, which Jefferson labeled as “small.”

Almost all that was still beautiful when Jefferson arrived was the superb natural setting on Mucklow Hill that provided a panoramic view of the Malvern Hills to the south and the Wrekin on the west. In addition to these prospects, he also found the walk through the woods pleasing. All in all, Jefferson found as much to disappoint him as to please him.<sup>68</sup>

According to Whatley, and what Jefferson hoped to view, was a revelation in the world of landscape design with the attempt to unite two objects so incompatible as ornament and profit. Whatley stated;

In speculation it might have been expected that the spirit essays of improvement should have been on a farm, to make it both advantageous and delight; but the face was otherwise; a small plot was appropriated to please; the rest was preserved for profit only; and this may, perhaps, have been a principal cause of the vicious taste which long prevailed in gardens.

<sup>69</sup>

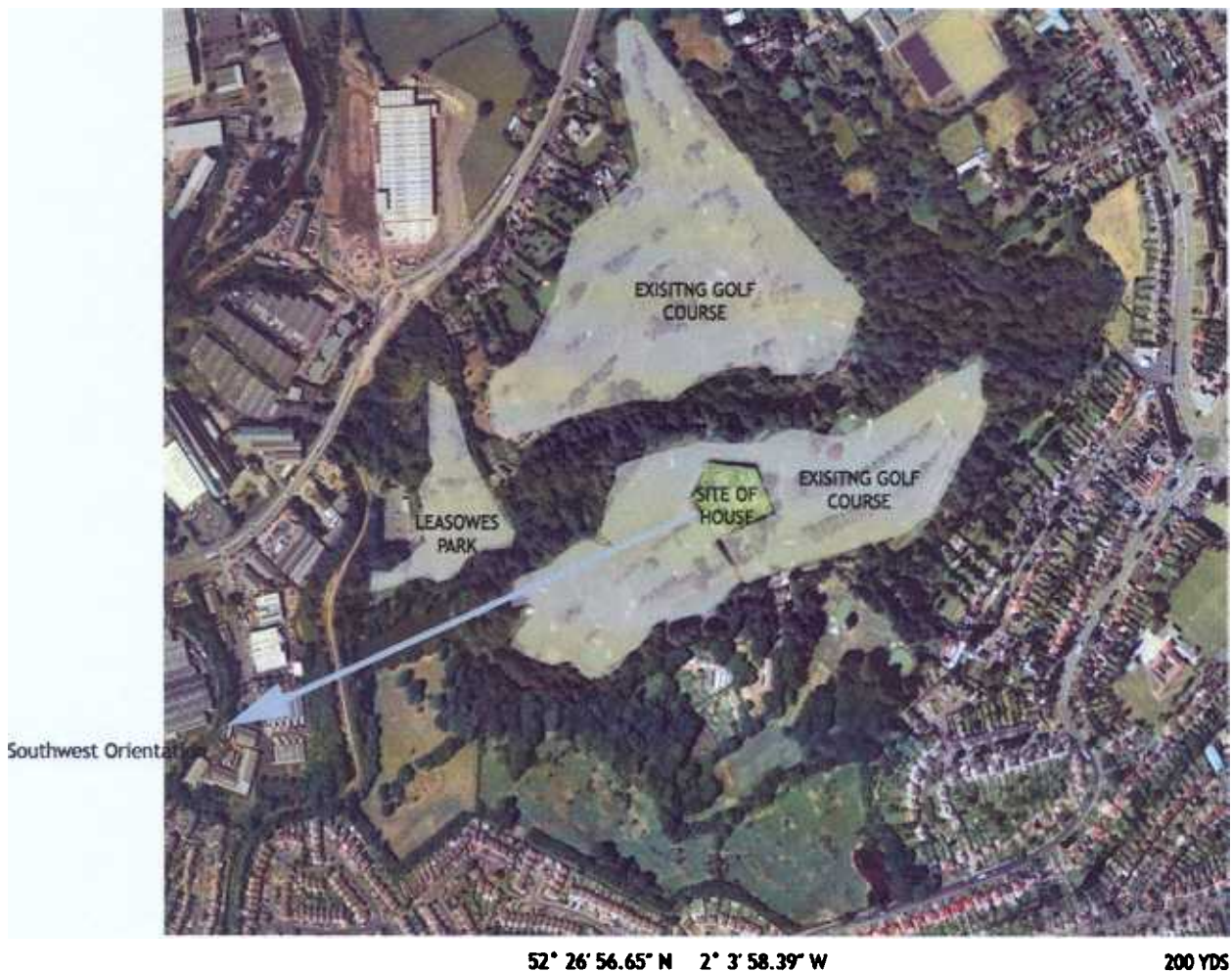
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<sup>68</sup> Shackleford, pg. 56

<sup>69</sup> Whatley, pg. 161



### LEASOWES PARK and ESTATE



**Fig. 74.** An aerial view at the existing Leasowes site. Very little remains of the original estate as it is a golf course, and the estate was scheduled for major restoration 2006.

It was this, an aesthetic, profitable garden form that Shenstone sought to achieve in his garden and landscape. Many people including, Samuel Johnson, described it as “the envy of the great, and the admiration of the skillful: a place to be visited by travelers, and copied by designers.”<sup>70</sup> This pastoral farm, were it to be in better shape when Jefferson visited, might have had great influence on Jefferson’s design. As of 2006, the

<sup>70</sup> <http://www.gardenvisit.com/g/leas.htm>

Leasowes is the subject of an extensive restoration project, since it has been neglected since his death. The home itself is the site of the Clubhouse for the Halesowen Golf Course (See Fig. 74).

In conclusion, Shenstone designed his garden as carefully as a painter composing a picture, explaining that “landskip should contain variety enough to form a picture upon canvas; and this is no bad test, as I think the landskip painter is the gardener’s best designer.” Jefferson, while not liking the grounds themselves, hired George Parkyns, the landscape painter, to help him with Monticello’s grounds. In summing up his theories of design, Shenstone said: “Art, indeed, is often requisite to collect and epitomize the beauties of nature, but should never be suffered to set his mark upon them: I mean in regard to those articles that are of nature’s province: the shaping of ground, the planting of trees, and the disposition of lakes and rivulets.”<sup>71</sup> While very little is left of Leasowes garden and park except for a golf course – it was such theories that Shenstone had described that had so greatly influenced Jefferson’s great design at Monticello.

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<sup>71</sup> Nichols, Frederick Doveton and Griswold, Ralph E. Thomas Jefferson, Landscape Architect. Charlottesville, VA: The University Press of Virginia, 1978. (pg. 80)



Fig. 75. (Above) Map of United Kingdom to show Jefferson travel progression through the country.

After an evening spent in Stourbridge, the next visit Jefferson and Adams made was to Hagley Hall, the seat of Sir William Henry Lyttleton. Sir William had been governor of South Carolina a generation earlier. Hagley Hall is in Worcestershire, a county in the west midlands. The work of the mansion and most of the other buildings at Hagley were the work of the Warwickshire gentleman-architect Sanderson Miller, and was one of the last great Palladian houses to be built in England. The buildings and the park are among the supreme achievements of the eighteenth-century English architecture and landscape gardening. And while Leasowes started the revolution, Hagley Hall and the grounds perfected the English gardening style particularly under the direction of George Lyttleton, 1<sup>st</sup> Baron Lyttleton (1709 – 1773).

<sup>72</sup> [http://en.wikipedia.org/wiki/hagley\\_hall](http://en.wikipedia.org/wiki/hagley_hall)

There has been a park at Hagley since the reign of Edward II, but the present outstanding landscape was created from about 1739 to 1764.<sup>73</sup> So, unlike Jefferson's visit to Leasowes, many of the elements seen by Jefferson can still be seen today upon a visit to Hagley. Hagley Hall (See Fig. 76) was the purest example of Palladian architecture that Jefferson ever saw. He had not seen a plan or picture of this house before going there, but he did own books that illustrated its prototypes, especially Andrea Palladio's design for the Villa Schio (See Fig. 77).



**Fig. 76.** An image of Hagley Hall, and its Palladian Architecture



**Fig. 77.** Villa Schio. Note the similarities in the entrance stairs and window structure.

<sup>73</sup> [http://en.wikipedia.org/wiki/hagley\\_hall](http://en.wikipedia.org/wiki/hagley_hall)



The Villa Schio had only two towers to “nobilate” it, but Hagley Hall had four stubby ones (See Fig 78). The Italian villa’s suite of three large principal apartments en suite, plus two staircases and a stair chamber on the piano nobile, became in England a gallery, seven principal apartments, and two stairs and passageways lighted by skylights. Both the Italian Villa and the English hall are set on generous basements.<sup>74</sup>



**Fig. 78.** Notice the four towers, and the classic Palladian staircase entrance. Also notice the indirect approach to the house, a very classic English landscape approach.

Jefferson ‘s own descriptions of Hagley Hall and all his visits to these estates, indicate his interest in the practical as well as in the aesthetic.<sup>75</sup> Of Hagley he said:

One thousand acres: no distinction between park & garden—Both blended, but more of the character of garden. Either eight or nine laborers keep it in order. Between two and three hundred deer in it, some of them

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<sup>74</sup> Shackleford, pg. 57

<sup>75</sup> Nichols, pg. 82

red deer. They breed sometimes the fallow. This garden occupying a descending hollow between the Clent and Witchbury hills, with the spurs from those hills, there is no level in it for spacious water. There are, therefore, only some small ponds. From one of these there is a fine cascade; but it can only be occasionally, by opening the sluice. This is a small, dark, deep hollow, with recesses of stone in the banks on every side. In one of these is a Venus predique, turned half round as if inviting you with her into the recess. There is another cascade seen from the portico on the bridge. The castle is triangular, with a round tower at each angle, one only entire; it seems to be between forty and fifty feet high. The ponds yield a great deal of trout. The walks are scarcely graveled.<sup>76</sup>

Sometimes Jefferson's descriptions of English estates matched those of Whatley's and in this case they did. Whatley used Hagley to reveal how to blend park and garden. Whatley states, "The excellencies both of a park and of a garden are thus happily blended at Hagley where the scenes are equally elegant and noble."<sup>77</sup> Hagleys Park boasted a grotto, Palladian bridge, sham castle, statue of Venus, and a great obelisk commemorating Lyttleton's patron, Frederick, Prince of Wales. The most interesting piece about Hagley is that it is situated on a site similar to that of Monticello. The site commanded an almost 270- degree vista of higher mountains and the plains. While Monticello is vastly different from the Palladian villa of Hagley; Jefferson praised its grounds, "the blending of scenes was skillfully done as well as the location of the graveled walks along the contour lines." These walks became the prototype for Monticello's roundabouts (See Fig. 79).

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<sup>76</sup> Willis and Hunt, pg. 336

<sup>77</sup> Whatley, pg. 194



Fig. 79. A basic analysis of the structure of Hagley Estate, note the pathway structure and the distance from the lake.



In conclusion, Whatley says, “two characters are intimately blended; the whole is one subject; it was a bold idea to conceive that one to be capable of so much variety; it required the most vigorous efforts of a fertile fancy to carry that idea into execution.”<sup>78</sup> Hagley had great influence on Jefferson, including the blending of the garden and park, as well as the pathways that are so skillfully located along the contour lines. He praised the grounds.

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<sup>78</sup> Whatley, pg. 206



**Fig.80.** (Above) Map of United Kingdom to show Jefferson travel progression through the country.

After spending nights at Worcester and at Moreton, Jefferson and Adams went to Woodstock, where they slept after viewing Blenheim Palace. Jefferson, who did not like Versailles because of its extravagant, grandiose, and sumptuous palace, would certainly have felt the same way about the palace that Vanbrugh had built at Blenheim Palace. Because of the mis-scale and complete difference from Monticello, the depth of this section will not be the same as previous chapters. Abigail Adams, John Adam's wife, described the Blenheim Palace, as "a week to view it and a volume to describe it." The gardens and the estate are far too vast to describe in a few short pages. <sup>79</sup>

The Palace, one of England's greatest houses (See Fig. 81) was built between 1705 and 1722. Its construction was originally intended to be a gift to John Churchill, the 1<sup>st</sup> Duke of Marlborough, from a grateful nation in return for military triumph against the

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<sup>79</sup> Shackleford, pg. 58

French and Bavarians. However, it soon became the subject of “political infighting, which led to Marlborough’s exile, the fall from power of his Duchess, and irreparable damage to the reputation of the architect Sir John Vanbrugh.”<sup>80</sup>



**Fig. 81. Views of the Palace**

Jefferson noted that of the estate’s twenty-five hundred acres, two hundred were devoted to ornamental gardens, twelve to kitchen gardens, thirty to park, one hundred and fifty to water, and the remainder to pasture, woods, and crop fields. While the Palace and grounds are vast, with many different facets of landscape architecture and design, the piece to focus on according to Thomas Whatley is the riverbanks and lake. Capability Brown had swept away the original parterres at Blenheim and moved fifty-foot trees in order to create a natural, English garden in the 1750’s. The most remarkable thing he had done, however, was to raise the level of its lake, even though doing so flooded part of Vanbrugh’s lovely bridge (See Fig. 82).

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<sup>80</sup> <http://www.blenheimpalace.com/palacepg/ahistory.htm>



Fig. 82. An image of Vanbrugh's bridge. Notice how it was flooded by Capability Brown.

This bridge and the flooding was the focus of Whatley's description as the positive piece of Blenheim Palace. Whatley writes:

In the front of Blenheim was a deep broad valley...even a direct approach could not be made, without building a monstrous bridge over this cast hollow : but the forced communication was only a subject of raillery, and the scene continued broken into two parts, absolutely distinct from each other. This valley has been lately *flooded*; it is not filled; the bottom only is covered with water; the sides are still very high, but they are no longer the steeps of a chasm; they are the bold shores of a noble river. The same bridge is standing without alteration but no extravagance remains; the water gives it propriety. <sup>81</sup>

The description by Whatley emphasizes the period's direction away from the baroque and classical landscape into the Natural English Landscape. In fact, Jefferson was so enchanted by the river, lake, and cascade that he was not content with Whatley's printed description and wrote in his memorandum book that, "the water here is very beautiful and very grand. The cascade from the lake is a fine one"<sup>82</sup> (See Fig. 82).

<sup>81</sup> Whatley, pg. 78

<sup>82</sup> Shackleford, pg. 58



**Fig. 83.** The cascades which Jefferson admired

Jefferson while he was fond of the lake (See Fig. 84) and the water cascades there was very little else that he liked, and he made no comment about the interior of the palace. Jefferson must have envied the Duke's library of twenty-four thousand volumes and his observatory, "whence the duke, an amateur astronomer, sent visual signals to the great Sir William Herschel at Windsor."<sup>83</sup>



**Fig. 84.** A view of the lake and palace

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<sup>83</sup> Shackleford, pg. 59

Today the palace remains the home of the Dukes of Marlborough – the present incumbent of the title being John George Vanderbilt Spencer-Churchill, 11<sup>th</sup> Duke of Marlborough. The palace is open to the public, and contains tourist attraction in the grounds, but the atmosphere is still that of a large country house.

In conclusion, Jefferson was only fond of the lack and simplicity that it brought to the palace. While he envied the wealth and the treasures within the palace itself, the design and architecture had very little effect on Jefferson's Monticello.



Enfield Chase,

Moor Park,

Kew

## CHAPTER

After their adventures northward in England, Jefferson and Adams came back to London. After their return to the city of London, Jefferson alone visited Enfield Chase, and together they visited the nearby Moor Park, in Hertfordshire. Jefferson then made one last visit to London's southern periphery to visit Kew.<sup>84</sup>

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<sup>84</sup> Shackleford, pg. 58



**Fig. 85.** (Above) Enlarged map of the London to show Jefferson's travel progression within the city.



**Fig. 86.** (Above) Map of United Kingdom to show Jefferson travel progression through the country.

Enfield Chase is a remnant of what had been a royal hunting preserve and woodland before the English Civil Wars on the northern periphery of London. In the reign of Henry II, the parish of Edmonton and adjoining parishes were, for the most part, a forest which was then so extensive that it reached the City of London about 12 miles north. Enfield Chase was part of this forest, which also belonged to the citizens of London. By 1154 what had been known as the Park of Enfield or Enfield Wood had been converted into a hunting ground, or *chase*<sup>85</sup>. The title of Enfield chase was not known until the early 14<sup>th</sup> century. For hundreds of years the chase was owned by the Mandeville and then the de Bohun families. In a charter of 1166-89 the hamlet of Southgate, sited around what is now the famous Charles Holden Southgate tube station, receives a mention. By an act in 1777, the Enfield Chase ceased to exist as an entity just nine years before Jefferson visited. The chase covered an area of 8,349 acres. Because

<sup>85</sup> Shackleford, pg. 58

of the act in 1777, the chase was cut up and divided among the following authorities (See Fig. 87).<sup>86</sup>

To the King	3,218 acres
To the Lodges	313 acres
To the Enfranchised	6 acres
To the Manor of Old Ford	36 acres
To the Manor of Old Park	30 acres
To South Mimms Parish	1,026 acres
To Hadley Parish	240 acres
To Enfield Parish	1,732 acres
To Edmonton	1,231 acres
To Tithe Owners	519 acres

**Fig. 87.** Table of the Division of land of what used to be the Enfield Chase entity

Because of this division, very little remains as Jefferson saw it. One part had become the site of the Enfield Grammar School, whose master was said to have been the first to plant a cedar of Lebanon in England. In the mid-eighteenth century the Earl of Chatham purchased and improved another portion with a garden of about sixty acres. The piece of Enfield Chase that Jefferson did visit is currently a golf course.

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<sup>86</sup> [http://en.wikipedia.org/wiki/Enfield\\_Chase](http://en.wikipedia.org/wiki/Enfield_Chase)

What can be taken from Jefferson's experience is the short paragraph he wrote about Enfield Chase. Jefferson stated:

One of the 4 lodges, garden is about 60 acres originally done by Lord Chatham, now in the tenure of Doctor Beaver, who married the daughter of Mr. Sharpe. The lease lately renewed not in good repair. The water very fine. Would admit of great improvement by extending walks and to the principle of water at the bottom of the lawn.<sup>87</sup>

In conclusion, Enfield Chase as extrapolated from Jefferson's thoughts had very little influence upon him or his design for Monticello. The only piece that could have had influence on Jefferson is the situation of the Temple of Pan at the South Lodge. According to Whatley this was one of the finest pieces at Enfield Chase; however, given Jefferson's limited interest in Temples this site was of much less influence than those of the previously visited sites.

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<sup>87</sup> Willis and Hunt, pg. 336



**Fig. 88.** (Above) Enlarged map of the London to show Jefferson's travel progression within the city.



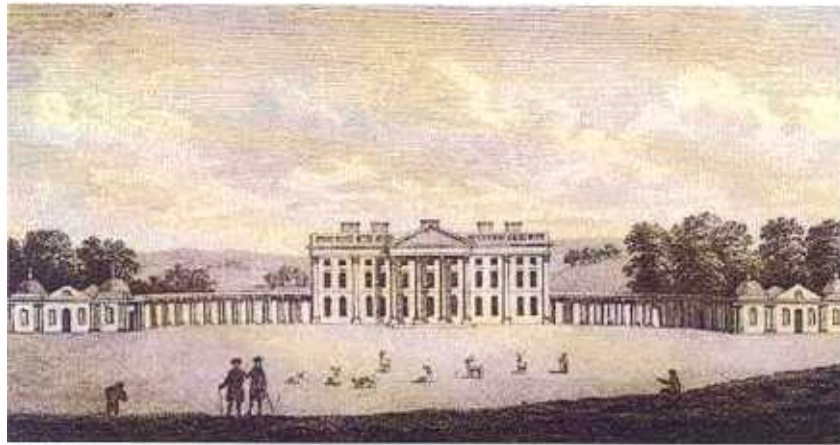
**Fig. 89.** (Above) Map of United Kingdom to show Jefferson travel progression through the country.

Close to Enfield Chase was Moor Park, a two-story mansion (See Fig. 90) where Sir Lawrence Dundas had employed Robert Adam to improve in the 1760's. Curving Colonnades were added, and they terminated in small, one-story pavilions (See Fig. 91). One of the pavilions housed an octagonal tearoom decorated to give the illusion of a tropical garden with palm tree columns and fronds at the corners.<sup>88</sup>



**Fig. 90.** The Moor Park Mansion as it exists today, the clubhouse of a golf course

<sup>88</sup> Shackleford, pg. 60



**Fig. 91.** The Moor Park Mansion as it existed with Robert Adam's Colonnades.

One may infer that Jefferson's reason for going to Moor Park was to inspect the neoclassical improvements. However, he would not have known that the new owner, Thomas Bates Rous, was pulling down Adam's colonnades. The other inference that is possible is that Jefferson went to Moor Park to evaluate the estates grounds in light of the great praise set out in Whatley's book:

At Moor Park, on the back front of the house, is a lawn of about thirty acres, absolutely flat; with falls below it on one hand, and heights above it on the others. The rising ground is divided into three great parts, each so distinct and so different, as to have the effect of several hills. That nearest to the house shelves gently under an open grove of noble trees... The next is a large hill, pressing forward, and covered with wood from the top to the bottom... The third is a bold steep, with a thicket falling down the steepest



part...They recede one beyond another, and the outline waves agreeably amongst them. They do more than conceal the sharpens of the edge; they convert a deformity into a beauty, and greatly contribute to the embellishment of this most lovely scene; a scene, however, in which the flat is principal; and yet a more varied, a more beautiful landskip, can hardly be desired in a garden.<sup>89</sup>

Whatley greatly admired how such distinct and different forms of land could be so smoothly molded together to form a cohesive, beautiful garden. However, Jefferson arriving a few years later, found the “Lawn about 30 acres, a piece of ground up the hill of 6 acres—a small lake—clumps of Spruce firs—surrounded by walks. Separately inclosed and destroying unity.”<sup>90</sup>

While Whatley’s descriptions were elegant and beautiful, Jefferson’s descriptions were not enthusiastic. He was not impressed. The only thing that Jefferson admired was the portico’s four Corinthian columns at the front and a broad terrace at the back.

In conclusion, Jefferson enjoyed visiting Moor Park and admired pieces here and there, but in general was not impressed. As a result very little of the landscape at Moor Park translated into Jefferson’s own landscape at Monticello.

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<sup>89</sup> Whatley, pg. 5-6

<sup>90</sup> Willis and Hunt, pg. 336



Fig. 92. (Above) Enlarged map of the London to show Jefferson's travel progression within the city.



Fig. 93. (Above) Map of United Kingdom to show Jefferson travel progression through the country.

Jefferson's last visit while in England was to London's southern periphery on April 14 to see the famous Royal Botanic Gardens, usually referred to as Kew Gardens. A London Merchant built the palace, or Dutch House, in the 1630's (See Fig. 94). A century later, the royal family had commenced using it as a country house. Once the residence of George III's older sons and their tutor it had become Queen Charlotte and King George's favorite residence near London. The Queen herself had a lot of enthusiasm for gardening, and as a result, the Kew gardens were rich with many roses, carnations, pinks, and orange, lemon, and tea trees.<sup>91</sup>

Neither Jefferson nor Mr. Whatley had any comments on Kew, so the understanding of the influences of this enormous park, garden, palace and conservatory is rather limited. Nevertheless, Jefferson did make a sketch and copied the mathematical formula of Kew's model of Archimedes screw for raising water.

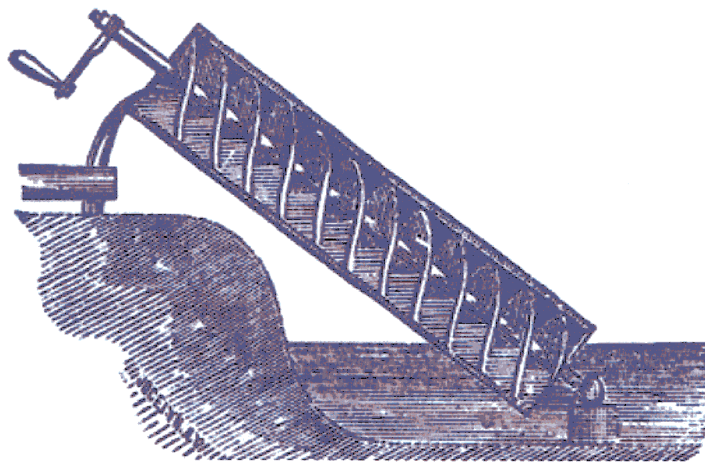
<sup>91</sup> Shackleford, pg. 60

This model for raising water is incredibly fascinating and rather simple.

The water screw (aka Archimedes screw) consists of a cylinder containing several continuous helical walls that, when the entire cylinder is rotated on its longitudinal axis, scoop up water at the open lower end and dump it out at the upper end (See Fig. 95).<sup>92</sup>



**Fig. 94.** Kew Palace, formerly known as the Dutch House



**Fig. 95.** Archimedes screw (Water screw)

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<sup>92</sup> Dalley, Stephanie, and Peter Oleson, John. *Technology and Culture*. Chicago: Jan 2003. Vol. 44, Iss. 1  
pg. 1, 26pgs. (pg. 1)

Jefferson never seemed to put the water screw to use in America. Because of the high elevation of Monticello Mountain from the Rivanna it made it nearly impossible to use water screw to raise water to support Monticello.<sup>93</sup>

In conclusion, Jefferson visited Kew Gardens for his pleasure rather than for an in-depth look at its design for application at Monticello. Also, due to the sheer size of the gardens it is difficult to analyze its design, layout, and its influences on Monticello. Many books have been written about Kew and, notwithstanding its apparently inconsequential impact on Monticello, is worth visiting to see the gardens in their fullest grandeur.

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<sup>93</sup> Shackleford, pg. 60

# C O N C L U S I O N

Jefferson was absent from his post in Paris for almost six weeks by the time he finished his travels through England when it was time to return. Jefferson agreed with his friend John Adams in that they had seen “Magnificence, Elegance and Taste enough.”<sup>94</sup> On May 3, 1786 Thomas Jefferson and John Adams arrived in Paris, concluding the journey of a lifetime.

The last third of Jefferson’s life was the period of his greatest achievement in landscape architecture, in no small way, due to his highly influential trips to England. Of the many, many studies of Jefferson’s life, none have examined his trips to England and its impact on his design of Monticello in a visual manner. From the generally east-west

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<sup>94</sup> Shackleford, pg. 61

orientation of the estates, to the indirect, cross-front entry drives, the serpentine walkways, the expanse of lawns from line-of-sights along the east-west axis, Monticello's plan was, in so many ways, lifted from the English countryside. "In his life, as in his buildings and gardens, Jefferson's taste was marked by elegant restraint. For him gardens should be beautiful as well as useful, and one was not more important than the other".<sup>95</sup>

The analysis here, and the insight provides us with the English landscape influence on Jefferson's plan for his beloved Monticello, and is not the only significant impact arising from his time in England. Indeed, the knowledge and perspective that he gained while in England was brought home to America and became part of an entirely new and developing American landscape architecture style.

Monticello was acclaimed by many visitors, distinguished and common, who found the estate a remarkable and fascinating place, renowned for its innovative art, architecture, gardening and site planning. The intention of this thesis was to explore each great element of influence upon these features in a visual way that is easily discernable to the reader. It is with great hope that you found the thesis fascinating and that it sparked an interest that may lead to a great adventure one day to explore the many English estates and gardens and its incredible influence on Monticello and American landscape architecture.

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<sup>95</sup> Nichols, pg. 178



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